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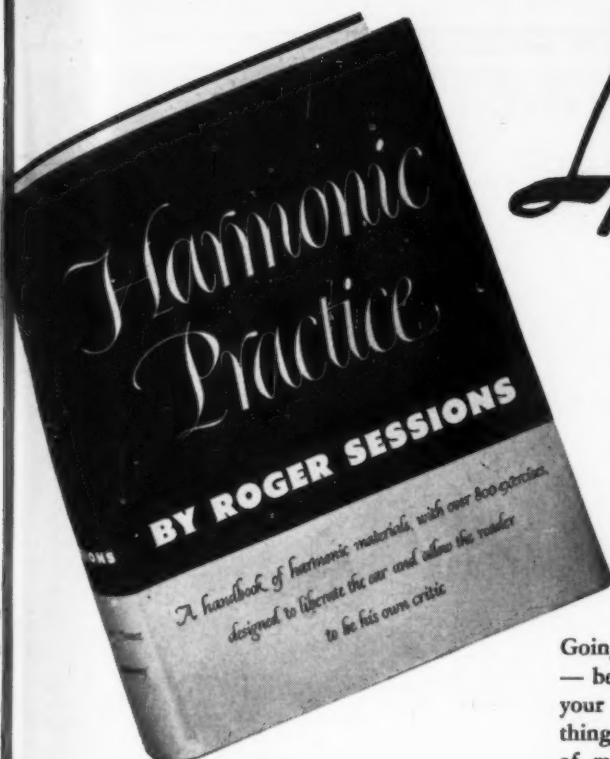
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Bulletin Board

MUSIC TEACHERS NATIONAL ASSOCIATION will hold its 77th annual meeting in Cincinnati, Ohio, February 19-22, 1953.

SALZBURG INTERNATIONAL MUSIC FESTIVAL will be held in Salzburg, Austria, from June 20 through July 2. Further information can be obtained by writing to the following address: Press Bureau, 26th International Music Festival, Box 531, Salzburg, Austria.

BREVARD (N. C.) MUSIC FESTIVAL dates have been set for August 8, 9, 10, 12, 15, 16, 17, 19, 22, 23, 24. Nine different concerts will be presented. Inquiries concerning the festival should be addressed to Walter K. Straus, president, Box 25, Pisgah Forest, N. C.

AMERICAN BANDMASTERS ASSOCIATION announces the election of the following officers: president—William D. Revelli; vice-president—Lt. Col. William Santelmann; secretary-treasurer—G. C. Bainum; board of directors—Col. Earl D. Irons (chairman); Herbert Johnson; Fred McCall, Lt. Col. S. L. Mear; Al G. Wright. Miami, Fla., has been selected for the site of the 1953 convention—March 4-8.

NORTH CAROLINA FOLK FESTIVAL. The fifth annual Carolina Folk Festival, featuring singers, dancers, and instrumentalists from several states, will be held at Chapel Hill June 12-14. Two song festivals will be held June 22—the 28th annual "Singing on the Mountain" on Grandfather Mountain near the Blue Ridge Parkway, and the 32nd annual State Singing Convention at Benson on the agricultural coastal plain. The 25th annual Mountain Folk Festival, under the direction of Bascom Lamar Lunsford, will be held at Asheville August 7-9.

WIENIAWSKI INTERNATIONAL VIOLIN COMPETITION will take place in Warsaw, Poland, December 5-15, 1952. Eligible to compete in the event, now being resumed for the first time since World War II, are qualified violinists 32 years or younger whose applications are received not later than June 30, 1952. Applications should be addressed to: The Secretariat, Henryk Wieniawski International Violin Competition, Krakowski Przedmiescie 15/17, Warsaw, Poland.



ON 1952 MENC MAIN STREET: Mr. David Robertson, David Robertson, Gerald Whitney and Charles M. Dennis, outside of the Bellevue-Stratford in Philadelphia. That is to say—the wife of the dean of Oberlin Conservatory of Music and the dean (who conducted the concert given by the Conservatory Orchestra); the president of the MENC Southwestern Division, who is coordinator of music education in Tulsa, Oklahoma; the past president of the MENC and director of music in the San Francisco (Calif.) public schools, slightly windblown, who never misses a chance to speak favorably of San Francisco weather.

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23RD ANNUAL CHICAGO TRIBUNE MUSIC FESTIVAL, August 23, 1952. Freedom is the theme of the 1952 Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc. From all parts of the United States and neighboring Canada will come a cast of nearly 10,000 men, women and children. On the program will be vocal soloists, choruses, concert bands, instrumental soloists, accordeon bands, piano soloists, and baton twirling teams. Preliminary contests for participants in the event will be held at various parts of the country. Guests for the evening will include Risé Stevens, Metropolitan Opera star, Paul Lavalle, conductor of the Cities Service Band of America, and Will Rossiter, composer and publisher. On the festival staff: Henry Weber, general musical director; Edgar Nelson, general choral director; Capt. Howard Stube, general instrumental director; Stanley Johnston, assistant festival director; Fred Miller, supervisor of field events; John Rieck, chairman vocal contests; Bess Vydra, festival secretary; John Kilroy, ticket manager. Address all correspondence concerning the festival to Philip Maxwell, director of the Chicagoland Music Festival, The Chicago Tribune, Tribune Tower, 435 N. Michigan Ave., Chicago 11, Ill.

MIDWEST SYMPOSIUM FOR STUDENT COMPOSERS was held at the Cincinnati (Ohio) College of Music April 7-9. Participants included representatives from: Chicago Musical College, Cincinnati Conservatory of Music, College of Music of Cincinnati, and from the music schools at Yale University, University of Southern California, Indiana University, University of Louisville, University of Michigan and De Paul University. The program on the final evening included orchestral works by students from the participating schools of music played by an orchestra of seventy-five students under the direction of Roland Johnson and C. Hugo Grimm from the Cincinnati Conservatory.

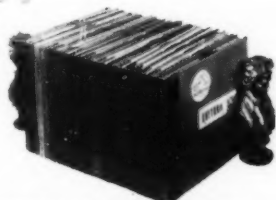
WASHINGTON MUSIC EDUCATORS ASSOCIATION elected the following officers at the convention in Yakima, to take office July 1, 1952: President—Frank D'Andrea, Bellingham; first vice-president—William Herbst, Yakima; second vice-president—Ed Krenz, Puyallup; secretary—Amanda Just, Pullman; treasurer—Forest Brigham, Spokane.



FRANCES ELLIOTT CLARK inspects with interest one of the phonographs used at the time she was a pioneer in the use of recorded music as a teaching instrument in the public schools, first in Indiana and Iowa, and then in Milwaukee, Wisconsin, until 1911, when she joined the Victor Company staff as educational director. Director emerita of the Victor education department since she retired in 1937, the first president of the MENC reached her ninety-second birthday in May of this year. Pictured with Mrs. Clark is L. V. Hollweck, manager of the education department of the RCA Victor Division of the Radio Corporation of America—which is the full name of the successor to the original company. The photograph was made while Mrs. Clark was in Philadelphia for the MENC convention.

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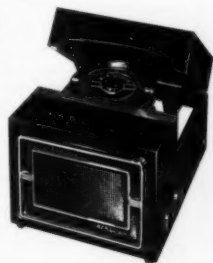


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SCHOLARSHIP. Delta Omicron, national professional music fraternity, announces a string scholarship for the High School Orchestra Clinic to be held at Indiana University, Bloomington, July 7-15, 1952. Any girl of high school age (grades nine through twelve) who is studying violin, viola, cello, or string bass is eligible. For further information about auditions, write to Maurice F. Shadley, coordinator of public music services, Indiana University, Bloomington.

PEABODY CONSERVATORY OF MUSIC. Baltimore, Md., offers a scholarship in violoncello in addition to other scholarships available from the conservatory the fall of this year. Application forms and further information may be obtained at the Peabody Conservatory Office, 1 E. Mt. Vernon Place, Baltimore 2, Md.

FLORIDA STATE UNIVERSITY. The school of music has announced the naming and dedication of the Opperman Music Hall in honor of Ella Scoble Opperman, dean emerita of the school of music.

H. AUGUSTINE SMITH, professor of church music at Boston University since 1917, the last five years of which were in retirement from a full teaching schedule, died in Newton, Mass., March 17 following a two-months illness. He was in his 78th year. Professor Smith was founder of the Boston University Choral Arts Society and the New England Choir Directors Guild. As an editor he compiled eight hymn books. He was a graduate of North Central College, Naperville, Ill. and attended the American Conservatory of Music (Chicago) where he obtained his masters degree, and Oberlin College, Oberlin, Ohio. Before joining the Boston University faculty he was tenor soloist with the Minneapolis and New York Symphony Orchestras, and held professorships at the Chicago Theological Seminary and Divinity School, and Chicago University.

H. HUGH ALTVATER, dean of Woman's College School of Music, Greensboro, N. C., died March 9 after a six week's illness. A native of Fowler, Mich., Dean Altvater joined the faculty of Women's College in 1936 after heading the violin department and serving as dean of the School of Fine Arts at Southwestern College, Winfield, Kans., for sixteen years. He organized the Greensboro Symphony Orchestra and served as its conductor for twelve years, and was president of the Greensboro Civic Music Association. Dean Altvater was also director of the North Carolina Music Contest Festival, and was a past-president of the North Carolina Teachers Association and examiner for the National Association of Schools of Music. He was a composer and writer. His active membership in the MENC dated from 1937.



CAPT. MARYBELLE J. NISSLY is the nation's first woman warrant officer. The recently appointed director of the Air Force's solitary WAF Band was formerly music supervisor for Manheim County (Pennsylvania) schools and a member of Lancaster symphony orchestra. She says there are openings for well-qualified band musicians—women between the ages of eighteen and thirty-four, single, with high school diploma or equivalent, who are U.S. citizens. Applications should be sent to Captain Nissly, 543rd WAF Band, Lackland Air Force Base, San Antonio, Texas.

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HARVEY LEROY WILSON was appointed director of the University of Pennsylvania Concert Band on February 6, 1952. For the past four years he has been lecturer on music education at the University of Pennsylvania and prior to that time was director of music in the Pottstown, Pennsylvania, schools.

RETIRING. Among the faculty members retiring from the New Jersey College for Women, New Brunswick, at the end of the current academic year are Duncan McKenzie, chairman of the music department, and Miss Kemp Stillings, lecturer in music.

JACKSON K. EHLERT, dean of the School of Music and Fine Arts at Ithaca College, Ithaca, N. Y., has been appointed dean of the Jordan College of Music of Butler University, Indianapolis, Ind. He will take over his new post after July 15, 1952.

ROOSEVELT COLLEGE, Chicago, Ill., conducted a two-day piano music conference April 14-16 at the college's School of Music. Louis Crowder, chairman of the piano department at Northwestern University, lead the panel "Teaching Chopin and Schumann." Others on the program included Maurice Dumesnil, Nellie G. McCarty and Margit Varro of the Roosevelt College faculty, and Polly Gibbs, professor of music at Louisiana State University.

ON THE COVER



DETROIT (MICHIGAN) ALL-CITY JUNIOR STRING QUARTET, named for the Detroit All-City Junior Orchestra, of which the young musicians are members, supplied the 1952 MENC convention one of its noteworthy demonstrations of the "results of a good program of music teaching in the schools." They shared with distinction the musical part of the traditional Sunday Conference Breakfast program with the Peabody Conservatory Madrigal Singers of Baltimore.

Personnel of the group includes Gerald Rosen, twelve years old, seventh grade, first violin; Mary Ann Niemiec, thirteen years old, eighth grade, second violin; Rita Ritz, fourteen years old, ninth grade, viola; and Robert Newkirk, fourteen years old, ninth grade, cello. Their repertoire includes quartets by Mozart, Haydn and Beethoven.

The quartet, now in its third year with the same personnel, was organized and coached by Bernard Silverstein, who was conductor of the Detroit Public Schools All-City Junior Orchestra until last November, when he met an untimely death in an automobile accident. Michael Bistrizky, orchestra director at Detroit's Cass Technical High School, has replaced Mr. Silverstein as director of the orchestra and is carrying on as coach of the string quartet.

First violinist Rosen and cellist Newkirk, who have just recently graduated to full-sized instruments, played in a string trio that performed at the 1948 MENC convention in Detroit.

A group of men from the Detroit Rotary Club chipped in to pay for the train trip and the hotel bill at Philadelphia for the members of the quartet. Fowler Smith, supervising director of music education of the Detroit Schools, supplied the data from which the foregoing was compiled. He neglected to state whether he is a member of the Detroit Rotary Club.

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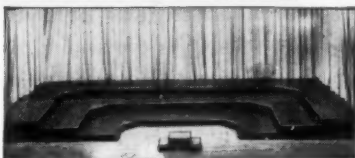
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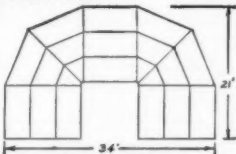
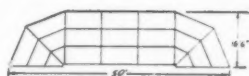
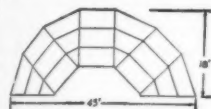


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Some Needs and Opportunities in the Field of Music Education

MENC 1952 RESOLUTIONS

SINCE WE BELIEVE that music education can contribute to every objective of general education, it is essential that music educators recognize their responsibility to serve these aims. Helping each student realize his full potential is implicit in all teaching. The true measure of the success of all types of education lies in the type of citizenship which results. Music educators should be determined to make the classroom experiences of their pupils an avenue to a democratic, honest, fair, cooperative, tolerant, and cultured community. We therefore offer the following as statements representing some of the needs, opportunities and standards to which all members of the profession may conscientiously subscribe:

I

In the expanding curriculum, the Music Educators National Conference desires to stress the importance of the cultural arts and recommends that they be given full consideration when curricular changes are contemplated.

II

The Music Educators National Conference again places itself on record as insisting that the special teacher of music shall have had thorough preparation as a musician. The prospective music educator should also be taught to teach and administer, but we believe and assert that all other phases of his preparation for his work should be considered as invalid without fine musicianship.

III

Inasmuch as the teaching of music in the elementary grades is in most cases the responsibility of the classroom teachers, we strongly recommend that adequate preparation for such teaching be a consideration in the employment of elementary teachers, and that "in-service" training be provided for those presently employed who are not so prepared.

IV

Since instrumental music education in America is still out of proper balance, we urge all schools to provide equal opportunity and instruction in band and orchestral instruments, without undue emphasis on the utilitarian or public relations aspects of performing organizations, but with proper regard for equipping young people to meet the opportunities, responsibilities and realities of civic adult life.

V

We recognize that strong courses in vocal and instrumental music are provided in our schools, but we believe that more attention should be given to supplying courses, particularly in the secondary schools, which will appeal to those boys and girls not interested in performing music themselves, but who wish to have more knowledge and understanding of music.

VI

In the field of adult education, it is apparent that there is a need for encouraging musical activities in the welfare programs of many industrial groups throughout the nation. We would therefore recommend that music educators investigate the needs of their respective communities and lend assistance wherever possible in promoting an adequate program of musical activities for such groups.

VII

Because of the universal appeal of music, the Music Educators National Conference desires to reaffirm its belief in the importance of music education as a means of promoting mutual understanding and world friendship.

Adopted by the Music Educators National Conference at its thirty-second meeting (thirteenth biennial), Philadelphia, Pennsylvania, March 1952. Prepared by the MENC Council of Past Presidents, Herman F. Smith, chairman. (By provision of the Constitution the Council of Past Presidents serves as the MENC Committee on Resolutions.)

Education, Freedom and Creativity

ERNEST O. MELBY

IN NO part of the free world is so much said about freedom as in America. We not only extol the element of freedom in our own society and hold it up as a shining example of our way of life, but we take every opportunity to point out the violations of freedom that characterize statist societies such as Russia, pre-war Italy, and Germany. Verbally we condemn intellectual slavery and thought control. Businessmen criticize government control and plead for economic freedom. Various voluntary associations such as the American Legion and other veterans' organizations talk about preserving freedom in America. Yet to visitors from abroad all the verbalism uttered and written in defense of freedom appears in strange contrast to the many ways in which we currently show callous disregard for freedom. Probably no free country has gone as far as ours in hysteria and in violation of its own declared faith in freedom. It is becoming increasingly clear that while no generation has talked as much about freedom as we have, certainly no generation has so often violated the meaning of our freedom or seemed as ready to abandon it as has our own.

✦

Nowhere is the effect of our seeming readiness to abandon freedom more apparent than in the field of education. Certainly no generation of American teachers has been as fearful of expressing unpopular economic, social, or political ideas as the present one. If present trends continue, we shall be moving more and more closely to the Russian pattern of thought control as it applies to education. We already have state legislative committees examining textbooks and inquiring into the viewpoints of teachers. Presumably this is because the state legislature does not trust the local school boards and school administrators to supervise the schools as far as their ideological outlook is concerned. If the state legislatures cannot trust local school authorities, how long will it be before the Federal Congress feels it cannot trust the states and must enter this area itself? If we get congressional investigations of teachers and textbooks it will be only a short step to some kind of federal supervisory agency in the field of education with the result that only such ideas can be taught as are acceptable to this agency.

It is, of course, true that most of the controversial matters arise in the social sciences. Few occur in mathematics, in foreign languages, or in music. Regardless, however, of the subject we teach or the areas in which our efforts lie, we shall make a terrible mistake if we permit the freedom of American education to be destroyed by noisy super-patriots, and nativists, who have lost faith in the traditional freedom of America with local control of education, and in our traditional free-

dom to teach the truth and to promote the freest creative expression in the fine arts through creative writing, creative composition, and creative expression in every area.

It is high time we examined the nature of creativity and the process whereby the individual becomes a free creative individual. We must be clear about the source of creativity. It is to be found in the unique endowment of individual human beings, each different from any other human being who ever lived before, lives now, or will live again. This uniqueness of the individual human being is the primary source of all creative potentiality in all of the fine arts and in every area of human endeavor. It must be remembered, however, that this unique endowment of the individual will not develop unless the individual is enabled to share in his cultural heritage and communicate with his fellow human beings in the contemporary world. Thus, the symphonies of Beethoven stem not only from the uniqueness of his own personality, his own mind and spirit, but also from Bach, Haydn and Mozart. Remembering such a situation, we see clearly how important it is that the individual has a right to be himself, to become all he is capable of becoming through the freedom of his own spirit and through the fullest possible sharing in the greatness of our heritage, and the richness of our contemporary life.

✦

Let us turn for a moment to the relationship of creative freedom to the field of music. Music is often said to be the purest of the so-called fine arts. Perhaps the artist in music is less limited by his medium than artists in other areas. The mere fact that music is not an exact language makes it less earthbound in character. The language of music can rise above and beyond the meanings of words, tied as they often are to physical connotations or the limitations of experience. The mere fact that the limits of the composer are perhaps greater than in other arts makes it all the more important that he have a completely free spirit, and uninhibited thought and feeling. His must be a creativity which is organic in character, which partakes of the quality of the wholeness of the individual and all of his responses to his environment.

Dynamism and creativity are indivisible qualities in human beings. We can get the fullest release of the individual's creative capacities only as we give him the opportunity to be creative in every aspect of his life. The artist who wishes to function creatively in his art should live creatively in every facet of his daily experience. If we cast the musical composer in a rigid mold in the fields of politics, in human relations, or in economics, we shall thereby subtract from his creative stature in his musical specialty. Likewise, if the teacher of music is denied the right to live creatively, he will not be a creative teacher. In fact if other areas of his experience are sufficiently rigid and confining, his creativity in teaching may be totally destroyed.

This article presents the full text of the speaker's manuscript of his address given at the MENC biennial meeting in Philadelphia in the general session on March 24 devoted to "Making a Professional Career of Music Education." Dr. Melby is dean of the School of Education at New York University.

No creative musician or teacher can thus look at the restrictions upon the freedom of teachers and other citizens in the areas of social problems in the contemporary scene with equanimity. He cannot say to himself, "After all, economics is a controversial subject—music is not. We shall all have to be careful in the expression of economic opinion but we can be free in the field of music because music is an inexact language and without ideological coloration." In the first place, the society which restricts freedom of expression in controversial social problems will inevitably restrict the creative artists in the fine arts. The experience of musicians in Russia is too painfully before us. But in the second place even if some statist society would decide to keep the arts free while restricting expression in the social problems area the artist would quickly find that his own creative capacity had been thereby stunted. Conformity is a stultifying influence upon the total personality. Fear of the expression of unpopular ideas, doors closed to learning in certain areas, and a deadening public opinion in opposition to all deviate opinions—all these cast the human mind and the human soul in chains.

≠

I know many of you will think immediately of the Communist menace. You may see this menace so great as to justify temporarily the surrender of our freedom in an effort to combat the evil of Communism. But if we in America believe that we can resign from the house of freedom temporarily while we destroy the Communists and return to it after a victorious war against the legions of statism, we are indeed a naive and undiscerning people. For if we stop living in the house of freedom, the house will change and so will we. We shall find that we cannot go back to it even if we want to, nor will that house be the same even if we could will to return to it.

Even in the discussion of subjects related to Communism, we can already sense the damaging effect of limitations on freedom of expression. For example, in the current scene few people would care to mount a platform and advocate government ownership of railroads, public utilities, and underground wealth such as oil wells and mines. The expression of such an opinion certainly does not make one a Communist. It does not even make one a complete and thorough-going Socialist. Yet the expression of such an opinion would cause one to lose caste in a great many community situations in the country as of the present moment. Our more discerning citizens are fully aware of these current public attitudes. The result is they are keeping their opinions to themselves. When we hear people talk these days we are not always hearing what these people really think. In other words, many of us are not our real selves, or at least to the degree that we outwardly declare ourselves, we are not expressing ourselves as we really are. This sort of thing cannot help but have a damaging effect upon the creative attitudes of all of those who engage in it.

≠

As teachers we must remember that one can become all he is capable of becoming *only* by living creatively. One does not become creative by mastering the ideas of others. One may know all that has ever been contributed to the knowledge of physics without creating a

single bit of new physical knowledge. One might know every symphony ever written by a major composer without writing a line of new music or for that matter contributing one single bit to an orchestral interpretation. In the realm of the creative, knowledge is not necessarily power, for power comes only through the release of the unique capacities of the individual himself. Here is an educational concept of the broadest possible application. The acquisition of knowledge, such as the mastery of the multiplication tables or learning how to read, is not in and of itself education. It is merely the acquisition of a tool whereby education can be facilitated. Getting an education in the true sense of the word is the process of becoming all one is capable of becoming, and one becomes all one is capable of becoming only by living creatively. Few have expressed the spirit of a true creative education in a free society as well as Kahlil Gibran in *The Prophet*:

Your children are not your children; they are the sons and daughters of life's longing for itself. They come through you but not from you and though they are with you yet they belong not to you. You may give them your love but not your thoughts for they have their own thoughts. You may house their bodies but not their souls, for their souls dwell in the house of tomorrow which you cannot visit not even in your dreams. You may strive to be like them but seek not to make them like you, for life goes not backwards nor tarries with yesterday. If education is to prepare for life under freedom it must itself be free.

It is important that we understand something of the nature of the creative process, for if we fail to understand this we are likely to miss completely the conditions under which individuals may become truly creative. The character of the creative process has been beautifully and explicitly stated by William Ernest Hocking in speaking of Johann Sebastian Bach:

The freedom of decision has sometimes been pictured as a sort of mechanical coin-flipping to lend an arbitrary overweight to one of two balanced alternatives. This is as poor a version of decision as could well be conceived. The self, in deliberating, is not occupied with a common stock of conventional alternatives. Bach's music was not eternally laid up in heaven, and extracted by him from an endless store of pre-existing musical ideas: It was not so much as *possible* until Bach conceived it. This idle idea of an infinite grabbag of eternal possibilities, from which finite deciders draw now a red ball, now a white, as pleases their fancy, assumes that no finite mind does more than reproduce and give flesh to a few of the infinite multitude of an eternal repertoire of universals; but the human will is not engaged in mere duplication. The field of alternative possibilities into which the self looks is first of all a field stocked by its own imagination, derived from a thousand sources and yet in every line its own product. It is impossible for two minds to contemplate the same concrete alternatives, though they be given "What I can make of them." The world in which the deliberating mind operates is an "other" world with its own space-time order; . . . [this mind] intends to superpose this imagined world, when its conception is satisfactory, upon the "actual" world, and in the act of decision construct a perfect splice! It confers actuality upon the dream of its own making. Thus Bach adds to the universe, when he pens his music, something which without his invention the universe would not have had and something which God Himself had never thought.

Perhaps we can say that it is only when men think, write, compose, paint, or act along lines which God Himself had never thought that they are truly creative. Lest I be misunderstood, I say this in all reverence for I believe God's stature to be increased by the creation of beings with the capacity to think what He Himself had never thought.

≠

At this point it is well for us to remember the power of faith, love and freedom in relation to the development of creativity.

Albert Schweitzer, writing about Bach, has the following to say about music as viewed by the great master:

Music is an act of worship with Bach. His artistic activity and his personality are both based on his piety. If he is to be understood from any standpoint at all, it is from this. For him, art was religion, and so had no concern with the world or with worldly success. It was an end in itself. Bach includes religion in the definition of art in general. All great art, even secular, is in itself religious in his eyes; for him the tones do not perish, but ascend to God like praise too deep for utterance.

"Figured bass," he says in the rules and principles of accompaniment that he gave his pupils*, "is the most perfect foundation of music. It is executed with both hands in such a manner that the left hand plays the notes that are written, while the right adds consonances and dissonances thereto, making an agreeable harmony for the glory of God and the justifiable gratification of the soul. Like all music, the figured bass should have no other end and aim than the glory of God and the recreation of the soul; where this is not kept in mind there is no true music, but only an infernal clamour and ranting."

Regardless of your religious beliefs, your sense of the worth of individual human beings—your reverence for nature—your faith in all men—all these give grandeur to your thought and feeling and they are all linked to freedom; growing in its climate and withering and dying in its absence.

✚

If with me you accept a creative interpretation of life and education, then take heed of the inroads being made upon our freedom in the current American scene. Do not for a minute ignore the nativist merely because the focus of his attack is directed to the teaching of the Three R's, or what he believes to be a failure to teach American history. For McCarthyism and nativism not only silence those with unpopular opinions in the field of politics and economics, they create an atmosphere unfavorable to all creative life. They stultify contemporary American thought and feeling. They tend to cast the human soul in a rigid mold, to run us through a sort of homogenizing process which leaves us physically living but spiritually devitalized and creatively confined.

It is no simple problem to account for the rise of nativism and processes of thought control in a country like America. We have a long tradition of freedom, the most productive economy on earth, an admirable geographical location, and a most productive and creative people. Why do we behave as we do? The answer probably is that we are both fear-ridden and guilt-ridden in the face of the world scene. We are afraid we shall be overcome by Russian aggressive imperialism. We have a guilt feeling about our treatment of races and other failures to practice our democracy. So we come close to losing our faith in freedom and resort to witch-hunting, guilt by association, and various thought-control techniques. Instead of facing the slave world with faith and confidence we have receded to the defensive.

Few have pointed the road that America should take better in recent months than John Foster Dulles in an address at Princeton University:

There is no reason why we should stand frightened and on the defensive in the face of Soviet Communism . . . On any impartial appraisal of our relative capabilities, it should be the despots, not we, who do the trembling. . . . There comes a time in the life of every great people when their work of creation ends. They lose their sense of purpose and of mission in the world, seeking only to conserve what they have. Material things begin to seem more important than spiritual things and security seems more a matter of military defense than of spiritual offense.

*They are preserved in a copy dating from 1738. See Spitta III, 317 ff.

Surely that hour has not struck for us. We have, to be sure, become rich and, in worldly terms, we are reckoned among the great—our deficit is in non-material things. Surely we can make good that deficit. We are not an old and decaying nation. We are still young in terms of national life expectancy. . . .

The dynamic usually prevails over the static, the active over the passive. In this connection he pointed out that Communist leaders are fully aware of this and therefore carry on what he called "a dynamic offensive."

In human affairs, the nonmaterial or spiritual element is more important than the material. . . .

The free world has rather badly failed to draw strength from ideas. We, more than the Communist world, think and work in material terms—but today a revolutionary spirit grips over half the human race. There are passions that cannot be allayed by oil royalties or suppressed by foreign guns. . . .

Speaking of the Japanese Peace Treaty he said:

The free world, this time, had the initiative. It was the Soviet Union which was trying to block peace. And the dynamic prevailed over the static, the active prevailed over the passive—we invoked the spirit of forgiveness to overcome vengefulness, magnanimity to overcome hatred, humanity to overcome greed, fellowship to overcome arrogance, trust to overcome fear.

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But the dynamic will not prevail over the static, the active over the passive unless we in education become more dynamic and creative than we have been in the past. Trust will not overcome fear on the part of the American people unless they have the kind of education that helps them to security through each person becoming all he is capable of becoming. Beauty will not flower in the minds and hearts of individual boys and girls and men and women unless it flowers first in our minds and hearts as teachers, and we shall probably keep on being fearful and vengeful until we have a greater faith in our way of life. Also, I feel that education has no more important responsibility than to give every boy and girl, and every man and woman such a faith in our way of life.

Some will say, "You are right. A faith in democracy and freedom must be provided by education." But some will say, "This is primarily the responsibility of the teacher of social science. We in music must stay with our art for its own sake, and we cannot take time to reinforce the faith of our children and young people in the tenets of our democracy." Here is one of our most crucial mistakes in education. For freedom will not live in the minds and hearts of children unless it lives in the minds and hearts of *all* teachers regardless of the subjects they teach. Freedom as we conceived it in the early days of this country and as we must now recapture it and amplify it is an indivisible concept. We cannot surrender our freedom on the economic front and expect to retain it in moral and spiritual directions. We cannot give it up in politics and hope to keep it in music. And if a teacher of social studies is put in chains by a restrictive public opinion, the teacher of music will find that mysteriously both his own creative power and that of his pupils has somehow vanished. The preservation of freedom is everybody's job. In fact, I think, because of the nature of our area of interest it is of a special importance to all in the fine arts. Because in no area of human experience will the loss of freedom be more quickly destructive in its impact.

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Perhaps at this point you will say, "What can we do?" First of all, we can try in every possible way to understand the meaning of our freedom. We can reread the

great documents of our history, the writings of our founding fathers, and those of modern interpreters of the meaning of freedom. In the second place, we can boldly and widely reassert our faith in the democratic process and in the power of a free society. We can agree enthusiastically with John Foster Dulles that there is no reason why we should be frightened and on the defensive. It is we who should carry on a dynamic offensive.

It is important that we defend teachers and others whose freedom of speech is limited in the current scene. But it is even more important that we carry the meaning of freedom to all who fail to understand it. It is of the utmost importance that we use what freedom remains to us to express in both words and action the dynamics of our democracy. A third important point is that we seek in every way to be as free as we possibly can be regardless of what our particular emphasis may be. Whether you are a composer, a conductor, or a teacher of children or young people, it is important that you be yourself. If you have in recent years become fearful because of the attacks in the current scene, shake off the fear and go back to being yourself. Regardless of what happens to you as the result of such action, you will be a stronger and happier person for it. In any case, it is the only way in which you can respect yourself, the only means by which you can have any significance and your only chance to be a creative worker in your field.

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Finally, it is important that we understand the nature of the environment that promotes creativity. Those who work with little children tell us that the child grows intellectually and in a total way most rapidly in an environment that is dominated by affection, security, and freedom. Too often we have failed to give children a real taste of freedom through their school experience. In-

stead of giving children affection and understanding, we have been cold, indifferent, and often destructively critical. Instead of helping them to security through constant understanding and moral support we have contributed to their insecurity through a deadly marking system and the imposition of adult or even professional standards. Instead of giving them freedom to be themselves, we have often insisted that they become replicas of our own conception of the artistic, making them accept our standards of beauty instead of developing standards of their own. When freedom is subject to attack in the community, it is doubly important that it be maintained in our schools. It is of especial importance that it continue to live in the minds and hearts of teachers.

The great German poet Goethe held that every great age in human history has been an age of faith, and that in contrast every age of skepticism has been a barren period, because human beings cannot give themselves to a set of negatives. In spite of Senator McCarthy, some chauvinistic newspapers, noisy super-patriots and statist-minded nativists, I insist America is basically a liberal and freedom-minded country. If all of us sense the meaning of freedom to creative achievement in every field, realize the dangers of the current attacks to which freedom is being subjected and act vigorously and with unity of purpose, we can bring about a renaissance in the meaning of freedom in our country and in the world. We can, if we know what we are about and if we give ourselves to the task fully, give freedom a new meaning and a new dimension. If we succeed in such an undertaking, it is my prediction that we will usher in a new age of creative achievement in music, in art, in literature, and in human relations. Such an age in our democracy will give our free society a message to the underdeveloped areas of the globe. It will give freedom the new dynamic without which it cannot rise to full creative power.

Music Educators National Conference Calendar

June 14-15, 1952	Eastern Division Planning Conference,* New York, N.Y., Statler Hotel.
June 30, 1952	National Summer Meeting (with NEA Convention), Detroit, Michigan, Statler Hotel. (See page 44).
August 30-31, 1952	Southwestern Division Board of Directors Meeting, Springfield, Missouri.
September 6-7, 1952	North Central Division Planning Conference,* Milwaukee, Wisconsin, Schroeder Hotel.
September 27-28, 1952	Southern Division Planning Conference,* Chattanooga, Tennessee, Hotel Patten.
October 4-5, 1952	Northwest Division Planning Conference,* Place to be announced.
October 11-12, 1952	California-Western Division Planning Conference,* Los Angeles, California.
December 19-20, 1952	College Band Directors National Association, Chicago, Illinois, Congress Hotel.
Feb. 27-March 3, 1953	Eastern Division Biennial Convention, Buffalo, New York, Statler Hotel.
March 6-10, 1953	Southwestern Division Biennial Convention, Springfield, Missouri.
March 18-21, 1953	Northwest Division Biennial Convention, place to be announced.
March 29-April 1, 1953 ...	California-Western Division Biennial Convention, Tucson, Arizona.
April 10-13, 1953	Southern Division Biennial Convention, Chattanooga, Tennessee, Hotel Patten.
April 17-21, 1953	North Central Division Biennial Convention, Milwaukee, Wis., Schroeder Hotel.
March 25-31, 1954	National Biennial Convention, Chicago, Illinois, Conrad Hilton Hotel (formerly the Stevens).

*The Division Board of Directors meeting is scheduled for the evening preceding the Planning Conference.

THE CHALLENGE OF THE

Exceptional Child

WILLIAM M. CRUICKSHANK



Group of students from Widener Memorial School, Philadelphia.

TO THOSE of us who are engaged in some aspect of the education of exceptional children, it is a source of real satisfaction to know that members of the Music Educators National Conference are sufficiently concerned about the problem to devote an entire general session to it. You are undoubtedly aware that the International Council for Exceptional Children has recently appointed a committee on music for handicapped children to cooperate with a similar committee of the Music Educators National Conference whose chairman is Harriet Nordholm of the Music Department of Michigan State College, East Lansing. The International Council for Exceptional Children welcomes this cooperative undertaking, for we realize that only to the extent that all educators assume a major responsibility for the exceptional children of this nation will their particular life adjustment problems in any measure be solved.

I do not propose at this time to discuss the application of music education to the exceptional child. To do so would be presumptive, since I am in no measure an expert in the field of music education. I do propose, however, to present to you a frame of reference within which the exceptional child may be considered as you who are specialists and leaders in the field of music edu-

Note: The picture above shows part of the group of Widener Memorial School pupils who provided the orchestral and choral program for the general session "Music Education and Special Education" at which Mr. Cruickshank was principal speaker.

Mr. Cruickshank, who is president of the International Council for Exceptional Children, is director of education for exceptional children at Syracuse University, Syracuse, N. Y.

cation bring your skills to this large group of youngsters in the public and private schools of the United States.

The term *exceptional child* is frequently misunderstood by educators and parents. In searching for a term less stigmatizing than "handicapped," "atypical," or "deviant," educators generally have come to use the term *exceptional child* when they consider the children of their immediate interest. Often in the public mind this means the gifted child. Actually, the meaning of the word *exceptional* includes a wide variety of problems and many different groups of children. Under this umbrella-like term are included the socially and emotionally mal-adjusted children, physically handicapped, academically retarded, mentally retarded, and gifted children. Within the group of children who are physically handicapped are included those with orthopedic handicaps, cerebral palsy, auditory and visual impairments, cardiac conditions, epilepsy, tuberculosis, endocrine disturbances, acute illnesses, and some speech handicaps.

The total group of exceptional children is much larger than teachers and parents usually believe. The recent publication of the New York State Citizen's Committee of One Hundred for Children and Youth, *The Four Million*, indicates that in 1948-49 there was a State school registration of 2,330,758 children. On the basis of this figure there were during the same period approximately 46,615 mentally retarded children in the state, a similar number of children with superior intellectual development, and an estimated 294,700 physically handicapped children. This total, exclusive of socially, emo-

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tionally, and academically exceptional children (where even estimates are unavailable), is 387,930 children, or approximately 16 per cent of the total school population. This figure does not adequately represent the whole problem by any means.

In addition to those groups mentioned above whose population is unknown, the figure does not include the preschool population where many exceptional children of all classifications are found. Likewise excluded is the large institutionalized group of children with retarded mental development and socially maladjusted young people. An accurate picture of the size of the problem is in reality not available. This, however, is not sufficient reason for a laissez-faire attitude, or for a do-nothing program. Within the public schools our methods of discovery and identification, while frequently inadequate and crude, are nevertheless sufficiently well-developed to enable communities to go far in establishing the needed services required for exceptional children.

We can thus see that the problem is a large one. It is a child growth and development problem which will be faced in every community of this nation, in rural, and in urban sections of the country. No school will be without its exceptional children. Some may have more than others, but all educators will meet them.

The Exceptional Child and General Education

For whatever reason, the general plan for education of the exceptional child in the United States has been to provide educational opportunities in special classes and special schools. In some instances this has meant residential schools; in others, special public day schools or classes. Regardless of the wisdom of this plan, the end result has been to divorce the exceptional child from general education to a marked degree. True, in some schools this has not been the general policy or effect, but in many, if not the majority, such has been the case. We have seen as a result of this policy music teachers "going to" the exceptional child. The homemaking teacher has taken her skills to the exceptional child. The art teacher, the science teacher, in effect all educators, have taken things to the exceptional child, spent a few brief minutes with him, and have departed to meet him again on a later occasion for a similar brief period. The exceptional child has never been thoroughly understood by teachers and administrators because the emphasis has been on separation of the child into a special class situation.

I do not propose to engage in a discussion of the pro's and con's of the special class or special school. For many of our children the special class is an absolute necessity; for many who are now in special classes, the special class is a deterrent to their ultimate maximum adjustment. My purpose in bringing up this problem at all is to emphasize the fact that through the utilization of the special class, the exceptional child of all types has become lost to general education. As a result teachers and administrators are in effect afraid of the child. Administration is perfunctory today regarding the child with exceptional needs, primarily because the general educator has administratively and psychologically placed the educational program for exceptional children outside the realm of general education. This is further true due to the fact that no one really knows the exceptional child other than the specially trained teacher. Rarely

do our teacher preparation centers provide programs of study to acquaint all teachers and all supervisors and administrators with the needs, special talents, and interests of a major group of the school population.

What must be our attitude towards these children? Who is the exceptional child? He is first and foremost a *child*. Secondly, he is a child who deviates from the normal in some degree or another. Too frequently the community forgets that these children *are* children. Too frequently the handicap is the facet of the child's life by which he becomes known to his teachers, friends, and even to his parents. We hear a child referred to as "that deaf boy." We call them "crippled children." "She is a mentally retarded girl." The handicap becomes the hub around which all of our preconceived notions about such problems revolve. True, many children with exceptional problems need adjustments made in curriculum, in furniture, in clothing, and in many aspects of their lives, in order adequately to adjust and successfully live. A crippled leg, however, does not mean a crippled brain, a crippled emotional life, or a crippled point of view. These latter intangible aspects of the child's life become crippled in direct ratio to the extent to which society impresses its own bias, prejudice, and narrow-mindedness upon the child and in the degree to which the child is unable to withstand the thoughtlessness of the culture of which he is a part. The degree to which the child with a handicap is accepted by his peers, his family, and his community as a child will determine the extent to which he becomes an exceptional child.

It must be further remembered also that many exceptional children cease to be exceptional. A child with an auditory impairment who has had a complete medical evaluation, who has received treatment, who knows how to use a hearing aid, and who has developed lip reading and speech skills is no longer an exceptional child. He has available the techniques which permit him to function successfully as a participating citizen in the community. The child who has not had the benefit of these necessary services is the exceptional child, and so remains until such services are made an integral part of his life experience.

Pathway to the Solution

The pathway to the solution of the problem is obvious. First, the community must make available the trained personnel and extensive equipment which is necessary in order adequately to meet the special needs of the child. Secondly, with personnel and equipment available, the goal is to bring the child to a degree of self-sufficiency and self-direction so that he becomes an appropriately participating citizen and a contributing member of the community in which he lives.

This is the challenge with which we are faced. How best can we meet it to the benefit of the child? Our first problem is to genuinely accept the exceptional child as a child. This done, the rest is relatively easy. Strip the child of his wheel chair, and you have a child. Strip the child of his hearing aid, his medication, his crutch, his glasses, his other symbols of differentiation, and there remains a child with all the attributes of any other child of comparable mental ability in your community. His basic needs are the same; there are no differences on this score. It is basic needs that you and other educators are

concerned about. The specific special needs may be met by the specialist teacher. His need for socialization and rich personal experience is that of any child. His need to appreciate the cultural heritage of this country is that of all children. His need to be familiar with the creative arts of his community and nation is that of every child in your school. His need to create, to use his initiative, to realize his potentials is basic to his ultimate adjustment as a contributing citizen. This will come about with a complete acceptance of the youngster as a child.

These children are not asking for pity; they do not want your sympathy. They look upon themselves as handicapped only in the degree that this concept is implanted upon them. These concepts will come from the community first, not from the child. If his needs are basically those of all children, it follows that the aspect of the curriculum in which you are particularly interested needs to be the rich wealth of the musical heritage which is ours.

Include Them in the Regular Music Program When Possible

Do not give these children a separate musical program except where such is absolutely necessary. Bring them into active participation in choral, instrumental, and choric speech activities with the other children of your community. Don't emphasize differences; emphasize similarities at least insofar as the exceptional child is a child. Does it matter greatly that the boy in the front row of your choral group is supported by a cane or that he is seated in a wheel chair? Does it matter that the cellist of your orchestra wears glasses, limps, or has a cardiac disturbance? I am not proposing that you turn all of your exceptional children into concert artists. I am saying that to the extent you can give all exceptional children those things which you now plan for the so-called normal child you are meeting an important educational challenge. While we do not have a complete census of the number of exceptional children who are eligible to participate in regular school experiences, this speaker estimates that it amounts to somewhere between 50 per cent and 75 per cent of all handicapped children. The number of children, then, who cannot immediately be integrated into your regular music education program is somewhat small.

It is obvious to you that there will be the necessity of special class music instruction for a percentile of the severely handicapped children. The goal here, however, is exactly the same as that with your integrated group; namely, the provision of music experiences which will enrich the social development of the severely handicapped child and which will help him to develop positive self-concepts.

It is felt also that special class instruction is most necessarily required for the large group of exceptional children with retarded mental development. While I do not advocate special class placement of physically handicapped children unless absolutely necessary, it is my feeling that special class placement of all children with retarded mental development is a requisite to their educational planning. A number of real issues prompt this decision; namely, the retarded child's later acquisition of a readiness period, the less rapid achievement rate, the lower level of maximum achievement, and the

different occupational outlooks for this group of children as adults. Thus, there is required a different curriculum for retarded children developmental in nature, geared to meet the needs of the child as a child and in keeping with the adult social and vocational placement of the child.

These children, however, too need as much cultural enrichment as is possible. Music and art experiences are a requisite to their development. May I emphasize, however, that creative art experiences which are selected for the retarded child must be in keeping with his mental development, and must be in keeping with the over-all objectives for the child. I once had the disconcerting pleasure of listening to a group of mentally retarded children in a chorus sing a song dealing with the "blue Ganges River in far off India." This song is unrealistic and inappropriate for retarded children of any age. The retarded child does not have sufficient abstract ability to be able to vicariously experience the Ganges River or India. Other than whatever rhythmic value the song had, little was accomplished.

The musical and artistic experiences for the retarded child must be concrete and must be tied in with his mental development. A high interest level; a low and concrete vocabulary level are essential. An important point, however, must be remembered. The population of retarded children will comprise about 5 percent to 7 percent of the total school population. These children, as future citizens of the United States who will vote, marry, rear children, and otherwise participate in the community, need and deserve as rich and as socialized an educational experience as do all other children. These children must be incorporated into the life of the school organization.

Educational and Social Acceptance

We have emphasized that the problem of intellectual and social acceptance of exceptional children is the major responsibility of the community and the educational profession. To the extent that this can be accomplished we are placing the child in a position to develop a positive self-concept. The self-concept is the key to the adjustment of the child in all situations. The child will act in terms of his self-concept. If he conceives himself as an unwanted child, he will act in terms of that which he conceives an unwanted child to be. If he conceives himself as a disabled child, he will function in all situations wherein the handicap can play a part. A disabled child does not necessarily have to function psychologically as a disabled child. I am not advocating an ostrich-like approach to adjustment. I am advocating a program which will help the child place his disability in the proper frame of reference and keep it in the proper perspective to all other facets of his adjustment.

We deal on frequent occasions with parents of exceptional children. As parents they are not interested in your professional problems. They are little concerned over the wisdom of salary increases for teachers, over the textbooks you use. They are interested, and so is the community, that the teachers of their children through a wise use of their greater understanding provide an educational situation which will permit their children to release themselves to themselves and thus approach the complex problems of adjustment in society in wholesome, positive, and realistic terms.

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Music in British Schools

EUGENE REICHENTHAL



Massed choir of British school children in rehearsal at Royal Albert Hall, London. (See explanatory footnote.)

INSTRUMENTAL MUSIC in English schools is difficult to compare with ours, since it is at a far earlier stage of development. This is not so surprising when we remember the brevity of and the lack of specialization in the English teacher-training courses. For almost all the teachers who attended last summer's music course at Reading University instrumental training was a sideline. Thus out of two hundred music teachers who were instructed to bring instruments no matter how poorly they played, only a sixty-piece orchestra could be formed—and half of these were beginners. Besides strings there were only four clarinets (of which I was one), two trombones and a bassoon! And yet this was considered an encouraging number of instrumentalists.

The English folk have become eagerly interested in brass bands, but school authorities no more sanction this type of music or make use of it as an incentive than our school teachers do of the Hawaiian guitar. The Ministry is making a strong effort, however, to get strings and recorders going. At present many schools of about three or four hundred children are proud of their twenty-five or thirty-piece orchestras.

Recorders

Recorders deserve special mention for the amount of attention they were given; we had daily instruction in them. The recorder is a simple wind instrument, pop-

This is the second and final installment of a report of observations on music in British schools from the viewpoint of an American music teacher. The first installment was printed in the April-May Journal. The author is director of music at the Duansburg Central School, Schenectady, N. Y.

Note: The picture above shows the massed choir of 1,150 school children rehearsing for the 1951 concert of the National Festivals of Schools' Music at Royal Albert Hall, London. The choir, accompanied by the London Philharmonic Orchestra, was conducted by Sir Adrian Boult through several works, including Vaughan Williams' "Sons of Light," commissioned for the occasion. The National Youth Orchestra of Great Britain performed on the same program.

ular in England during the Middle Ages and now undergoing a sweeping revival under the influence of Arnold and Carl Dolmetsch. There are four members of the recorder family: descant, treble, tenor, and bass. The first two are rather inexpensive, they are all quite easy to learn, and they have a sweet, unassuming tone when played in concord; in fact, as many Americans are learning, they are a very relaxing and enjoyable instrument for ensemble playing in home gatherings.

In the schools, however, where the shrill and inexpensively produced descant recorders are taught to children, they are nothing more imposing than the C-melody pre-band instruments we use in America to help with the music reading and to test for instrumental talent. They do have the advantages of a two-octave range and of a wealth of classical ensemble music. But their chief educational advantage in England is that they are the one instrument of some respectability that can be learned quickly by the music teachers.

Strings are still taught principally by visiting "peripatetics." Many teachers are trying to learn the fundamentals of string playing themselves at one-week courses arranged by the Ministry or by various school music organizations, but it is hard for me to see how very much progress can be made along this line until the period of teacher training is considerably lengthened.

Comparatively little music is published for school orchestras, and it is imperative, according to Mr. Shore, for instrumental directors to be able to arrange their own music. Of those who played in our orchestra, many that I spoke to actually do write or arrange all the music for their groups. Two less conventional teachers are Jack Davenport, who has an eight-piece brass group at his junior school, and Arthur Newton, who directs the only school military band I heard of in

England—fifteen high-pitch wind and brass instruments which he is trying to have repaired "so that they can play in tune with recorders." Both these men do all their own arranging.

Strangely enough, however, only one class in orchestration was scheduled during the course, and that was cancelled because "there was nothing to teach unless someone had an orchestration he wanted corrected."

Music Organization

Some excellent orchestral work is being done under the guidance of a few philanthropic people or in the form of community projects. Most noteworthy is the achievement of an energetic former schoolmistress named Ruth Railton, who established what is called the National Youth Orchestra. She chooses students from all over England by private audition, and they rehearse during school vacations under such famous directors as John Barbiroli, Adrian Boult, and Malcolm Sargent. They tour the country and Europe, and their expenses are defrayed by private subscription.

Typical of the work of the Rural Music School Association was this year's "Twenty First Birthday Concert," when Sir Adrian Boult was again the conductor and R. Vaughan Williams was again requested to compose the major selection—this time a concerto grosso for intermediate and beginning students with a soli group of teachers and advanced players.

An unpaid organization which performs numerous charitable school functions is the Schools' Music Association of Great Britain, formerly mentioned as having sponsored the National Festival last May. Among the duties this body takes upon itself are: (1) advising about and furnishing directors for non-competitive festivals; (2) furnishing a panel of orchestrators to arrange for any specifically required combination of instruments; (3) arranging one-week instrumental courses for school musicians; (4) organizing Christmas and summer teacher courses in conducting, song interpretation, keyboard, etc. "Since," in the words of the Chairman Wallace Dunston, "it will be a long time before we can have full time music specialists," and (5) sending experts to schools where advice is sought.

Both Dunston and Secretary Sidney Trethewey are retired school teachers. They have helped to get a similar movement started in Australia, and they urged all those, British or otherwise, who wish further information to contact the secretary at 2 Holly Terrace, Balby, Dorcaster, Yorkshire.

Festivals

Both competitive and non-competitive festivals flourish in England, but the former, unlike ours, are generally apt to be community affairs with many village choirs and industrial company brass bands participating. The festivals are usually organized by the county's "music director," a man hired by a district to act in a supervisory capacity not only over community music but over scholastic music as well.

Many cities have community student orchestras. I was fortunate enough to hear a rehearsal of Reading's Youth Orchestra under a very capable local schoolmaster on the eve of their departure for a concert tour of Denmark. They were practicing several symphonic pieces (as always, the beloved Vaughan Williams was represented), and I noticed that the instrumentation was quite complete.

As for bands, a Boosey and Hawkes publications representative told me that there are only two hundred concert bands in England, and that most of them number less than thirty members. (If you ever order concert band music from a British firm, call it "military band" music, and remember to ask for what they call the "additional American parts.") On the other hand, there are five thousand brass bands, and I was told that I should be amazed at the technical proficiency many of them attain. As the reader perhaps already knows, all the instrumentalists in these brass bands read the treble clef, except for the bass trombone, and all the valves are, of course, fingered indentially. It is hard to understand why, with interest already so keen, the brass instruments have not attained a position of respect in the schools—a position, at the very least, alongside the recorders.

Rhythm Band

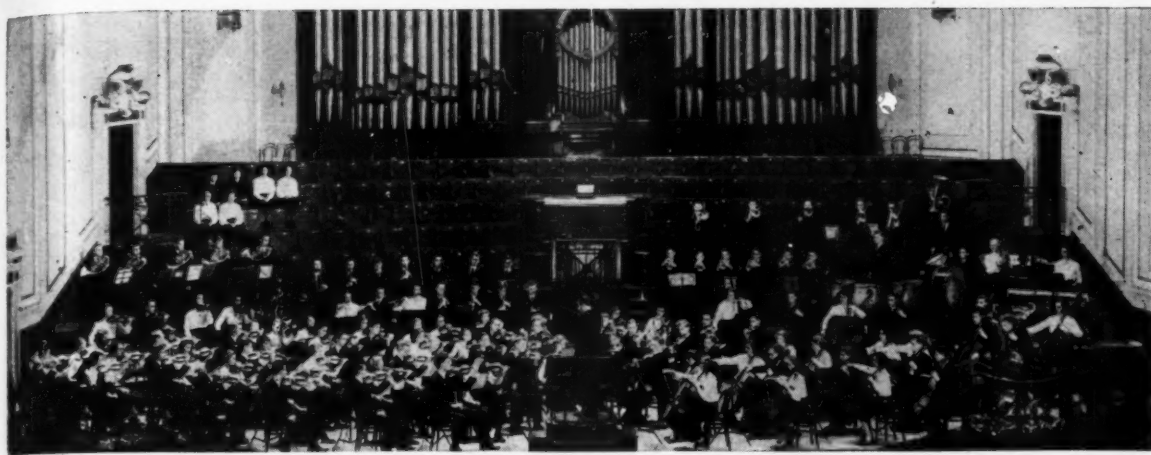
Several classes entitled "Percussion" were scheduled for the course, and these turned out to be instruction in rhythm bands, very similar to what it might be in the United States, but with one important elaboration—instead of being confined to the seven- and eight-year-olds, it is recommended for 'all grades up through the teens. I must admit that although the classes were presented with imagination and with much forethought as to the potentialities of this medium, much of what was said made me squirm with exasperation and vicarious embarrassment. I shall always be haunted by the specter of a well-intentioned young instructress standing before a large class of the finest music teachers in England, displaying a five-inch stick in her fingertips and intoning "The drumstick is held in the right hand like a violin bow . . ."

In another "Percussion" class we had just finished hitting our toy instruments on every downbeat of a lovely Schubert melody, and the instructor was commenting, "Of course that may sound a bit like Sousa at times, but . . ." I had a strong impulse to rise and lecture. Despite the useful purpose they serve, I hope the Ministry is considering what a large toll children's percussion instruments and descant recorders must be taking in their teachers' professional pride.

Those interested in rhythm band material would do well to check the publications of four companies: Paxton, Chappell, Augeners, and Curwen, all of London; these publishers would probably be glad to send "percussion" catalogues and the names of their U. S. agents. They print the rhythm band music as our publishers do orchestral music, a separate large sheet for each part, and a piano-conductor score.



Orchestra at the Forster School for Juniors, London, David Hulin, Instructor. As is the case in many of the British Schools, says Mr. Reichenthal, author of this article, only strings and descant recorders are represented.



THE NATIONAL YOUTH ORCHESTRA OF GREAT BRITAIN

This picture was made from the platform at the Usher Hall, Edinburgh, after the orchestra's first concert at the Edinburgh International Festival in the summer of 1951. President of The National Youth Orchestra is Sir Adrian Boult; vice-presidents: Sir John Barbirolli, Reginald Jacques, Sir Malcolm Sargent; secretary: Miss Joan Ashton. The orchestra was founded in January 1947.

Keyboard Work

Keyboard work was emphasized during the course. There were daily classes for those not in the orchestra and several additional classes for orchestra members. The level of proficiency was much higher at the piano than in orchestra. "Beginner" classes studied styles of accompaniment, while the more advanced groups worked at transposition, improvisation, and composition. A good foundation in the rules of harmony was taken completely for granted, and I am puzzled to think where, in the brief course of their schooling, these teachers could have acquired so much theory.

Some of the teachers are experimenting with piano classes in their schools just as teachers are doing here. Most ambitious of the classes I heard about is one taught by John Brown of Hull, Yorkshire. He has one group of forty children who use dummy keyboards made in the manual training class.

Margaret Norris of Cheltenham told me of another group of instructors who combine music with handicraft. They have the pupils make their own musical pipes, believing that what is sacrificed in intonation is more than made up for in creative activity.

Appreciation

No classes were scheduled for music appreciation, but the subject often came up. Although television sets had been produced in England even before the war, they have not grown to the dimension of an audio-visual aid within school walls or of a menace without; radio, however, has proved a boon to the teacher of music appreciation. The BBC publishes a series of illustrative pamphlets on music which children hold in their hands and watch as they listen to the corresponding broadcasts.

On the other hand, a small panel of His Majesty's Inspectors were in agreement that no preparation should be given before the playing of music to children—"merely the composer's name and perhaps the words, 'Here is a beautiful melody'. Let the children extend themselves to find what the music has to offer." This statement, which was accepted unchallenged by a large group of primary school teachers, contrasts sharply with the general feeling in the United States, and the method advocated above would probably be condemned here as "lazy teaching."

On the last morning of the course an hour of entertaining, original composition was presented. It included, as an extra-curricular work of several of the students, a satirical cantata which was based on humorous incidents that had occurred during the course. Others were not so surprised as I at this demonstration of creative zeal; it was described to me as a "typical end-of-the-course performance."

Conclusion

I hope that I have not overemphasized the dissimilarities between British and American teaching, but I do feel that one of the most important lessons I learned from my visit was that methods can differ so greatly where objectives are the same.

Perhaps a fair estimate of the state of British school music should have given more emphasis to the scholarship and vitality of the teachers. Although they displayed little of the confident air of professionalism usually apparent at our own conventions, those enrolled in the course nevertheless tackled their work with enthusiasm and intelligence. And they meant business! No one cut classes, and even those who doubled as athletic instructors back home had left their tennis rackets and cricket bats behind. On the afternoon of arrival a group gathered around the piano in Wantage Hall for a jam session — on Handel's *Messiah*. On the second or third day a delegation was dispatched to tell Mr. Shore that work didn't have to cease at 9:30 p.m.: "We aren't unionized."

And in spite of their industriousness they were a jolly crew and wonderfully good companions. The well-known British reserve was no bar to friendliness; even the traditional use of surnames slipped gradually into discard. I was touched by the eagerness of the friends I made to see that I was well supplied with books and music and souvenirs of the course. These teachers, invited from all corners of Great Britain, were splendid folks to be with, and I thoroughly enjoyed this chance to share with them an interlude which Bernard Shore rightly called "a spiritual and emotional experience of the highest worth."

AUTHOR'S NOTE: I hope that the first installment of this article added no fuel to British party rivalry by attributing the Education Act of 1945 to the Socialists. Although administered by them, the bill was drafted by Richard A. Butler, a high ranking Conservative.—E.R.



This picture of a segment of one of the MENC 1952 convention audiences which packed to the roof Philadelphia's historic Academy of Music does not show the two upper balconies. The structure was described in detail in the January 1952 Music Educators Journal.

THE ADVANCE PUBLICITY indicated that the 1952 Biennial Convention of the MENC was being planned for music educators, administrators, classroom teachers, MENC student members, performing groups—elementary, high school, college, adult—for citizens of Philadelphia and adjacent communities, and for distinguished guests from other countries.

And this happened in Philadelphia!

It happened in a way which gave some 10,000 people—a noteworthy representation of each of the categories mentioned above—an opportunity to have direct contact with a comprehensive cross section of the United States program of music education in the schools. A program so well conceived and planned, organized and executed, that it could encompass the untiring efforts and interests of so many people for a period of almost a week in Philadelphia, to say nothing of the weeks and months which went into pre-convention planning on a local and national basis, may be considered to have served its purpose well. It was a tribute to the National President and Board of Directors of the MENC who planned and guided the content of the program, and to the director of music and administrative staff of the Philadelphia schools who contributed so significantly to the artistic and organization aspects of the meeting. And it was a tribute to the thousands of music educators and their students all over the country whose direct and indirect contributions and support made up the very backbone of the convention.

Let's take a look at what happened in Philadelphia. Although such a review as is possible here obviously cannot be a thorough one, if there had been an official roving reporter in Philadelphia who was familiar with the background of the MENC, these are some of the things which he would have noted as significant, worth while, or newsworthy.

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THE PROGRAM HAD PLAN AND PURPOSE. Too many conventions—including those of professional educational organizations—are put together around individuals and well-known personalities only, and, in the case of music meetings, around outstanding performing groups only. Not so the 1952 biennial in Philadelphia. The 1952 meeting was planned within the basic framework of the Music in American Education committee organization which in itself is a continuation, with certain organizational modifications, of the MENC Music Education Advancement Program.

Therefore, one of the first observations of our roving reporter would be that the 1952 meeting did not begin anything absolutely new, but the program was wisely planned to extend the horizons of music education; to point up current challenges and opportunities, as well as responsibilities; to take cognizance of the dual role of the music educator—that of musician and educator—and to emphasize the functional role music is now called upon to take in the total program of education.

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Another observation which supports rather than contradicts the first one is that *the program had educational and musical implications which are important*—but whether evaluating or just reporting the content of the program, it would be intellectually dishonest on the part of a roving reporter to separate into two categories the educational and the musical results or implications of the Philadelphia meeting. As one distinguished musician-educator who was in Philadelphia put it: "Music and education are meeting together here in Philadelphia in greater rapport, understanding and effectiveness than ever before."

The titles assigned to the principal general sessions were more than mere themes. In Philadelphia the following subjects of the general sessions were actually dealt with by the principal speakers and discussion groups: (1) Education in America; (2) Music an Active Force in American Education; (3) Making a Professional Career of Music Education; (4) Music and American Youth; (5) The Contribution of Music to Adult Living; (6) The Challenge of the Exceptional Child; (7) Music in American Education; (8) Opera and Music Education.

Full texts of the addresses of some of the principal speakers will be printed in the *MUSIC EDUCATORS JOURNAL*.* Here are a few pertinent paragraphs which have been selected for this report.

THESE TWO GREAT FACTORS in child life, music and education, must now seek the support and cooperation of the third important ingredient in bringing to completion the God-given task of developing the child mind, that of the spiritual. This triumvirate is a necessity in building character, the significance of which spells establishing integrity, the backbone of true Americanism.

We must now turn the searchlight on both music and education to discover more clearly just what are our "beacon lights" in the school, church and home in guiding youthful America.

—FRANCES ELLIOTT CLARK, *Music An Active Force in American Education*.

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AS TEACHERS WE MUST REMEMBER that one can become all he is capable of becoming only by living creatively. One does not become creative by mastering the ideas of others. . . . In the realm of the creative, knowledge is not necessarily power, for power comes only through the release of the unique capacities of the individual himself. Here is an educational concept of the

*In this issue two of the MENC 1952 convention addresses are published, also the resolutions adopted at Philadelphia, a paper prepared for one of the discussion meetings, and the digest of an address heard by the State Presidents National Assembly.

broadest possible application. . . . Getting an education in the true sense of the word is the process of becoming all one is capable of becoming, and one becomes all one is capable of becoming only by living creatively.

If with me you accept a creative interpretation of life and education, then take heed of the inroads being made upon our freedom in the current American scene. Do not for a minute ignore the nativist merely because the focus of his attack is directed to the teaching of the Three R's, or what he believes to be a failure to teach American history. Nativism not only silences those with unpopular opinions in the field of politics and economics, it creates an atmosphere unfavorable to all creative life. It stultifies contemporary American thought and feeling. It tends to cast the human soul in a rigid mold, to run us through a sort of homogenizing process which leaves us physically living but spiritually devitalized and creatively confined.

Some will say "A faith in democracy and freedom must be provided by education." Some will say "This is primarily the responsibility of the teacher of social science. We in music must stay with our art for its own sake, and we cannot take time to reinforce the faith of our children and young people in the tenets of our democracy." Here is one of our most crucial mistakes in education. For freedom will not live in the minds and hearts of children unless it lives in the minds and hearts of *all* teachers regardless of the subjects they teach.

—Ernest O. Melby, *Education, Freedom, and Creativity*.

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MUSIC CANNOT BY ITSELF be a specific cure-all for social evils. It can, however, given the opportunity, create a favorable climate for emphasizing human attitudes which are positive and creative, and in so doing help minimize destructive attitudes. . . .

May I remind you that in our own day perhaps the greatest musical nation that the world has ever known, Germany, used music to promote the nefarious ends of national socialism. The Nazis made a mockery of the works of the masters by specious suggestion that the underlying philosophy of their creation was national-socialist in intent. They carried their destructive propaganda to such lengths that the music of the master, Mendelssohn, was banned simply because he was Jewish. Likewise, Italy, the beautiful land of music and sunshine, was not made safe from fascism because of its fine opera companies. And now we learn, according to recent dispatches, that the Russians are following the pattern of the Nazis in attempting to capitalize on the prestige of the great German masters. Russia is also a land of music. We see from these three contemporary examples on an international scale that the end result of the practice of music, far from being moral, may indeed be so distorted by imposed ideologies that it can in fact become a power for destruction. It is not the music that causes this destruction—it is the use of the prestige of music to promote extra-musical ideas.—WILLIAM SCHUMAN, *Music and American Youth*.

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DO NOT GIVE THESE CHILDREN a separate music program except where such is absolutely necessary. Bring them into active participation in choral, instrumental, and choric speech activities with the other children of your community. Don't emphasize differences; emphasize similarities at least in so far as the exceptional child is a child. Does it matter greatly that the boy in the front row of your choral group is supported by a cane or that he is seated in a wheel chair? Does it matter that the cellist of your orchestra wears glasses, limps, or has a cardiac



THE STATE PRESIDENTS NATIONAL ASSEMBLY OF THE MUSIC EDUCATORS NATIONAL CONFERENCE

Bellevue-Stratford Hotel, Philadelphia, March 21, 1952. Presiding, Charles M. Dennis, first vice-president, MENC, second from end at chairman's desk, between Marguerite V. Hood, MENC president, and Associate Executive Secretary Vanett Lawler. Speaking at microphone, far side of room, Paul Painter, Illinois Music Educators Association president.



disturbance? I am not proposing that you turn all of your exceptional children into concert artists. I am saying that to the extent you can give all exceptional children those things which you now plan for the so-called normal child, you are meeting an important educational challenge. While we do not have a complete census of the number of exceptional children who are eligible to participate in regular school experiences, this speaker estimates that it amounts to somewhere between 50 per cent and 75 per cent of all handicapped children. The number of children, then, who cannot immediately be integrated into your regular music education program is somewhat small.

—WILLIAM M. CRUICKSHANK, *The Challenge of the Exceptional Child*.

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A COMPLETE MENU was indeed provided by the Philadelphia program, from which the music educators could select meetings of particular interest to them. It is sometimes said that MENC national programs are too full—that there are too many meetings. That there was indeed a very full program in Philadelphia no one will deny. And yet if the matter is faced squarely, is there not something in the argument or contention that the national organization representing the music education interests in the schools in the United States should provide once every two years a complete menu of meetings, so to speak, so that everyone in the field of music education who attends the biennial meeting will find subjects pertaining to his particular interests and activities included in the program? A national program such as that held in Philadelphia is not planned primarily for a few people with special interests; rather it is planned for the profession as a whole, for those who come to profit personally from their attendance, as well as to take back to their colleagues and communities inspiration, ideas and new knowledge so that music education on a national plane is improved.

And so it was that, in addition to the general sessions with their significant educational and musical implications, there were the many special sessions which dealt with all levels, areas and aspects of the music education program. A reporter might well say that it was in these many special sessions that the full realization of the objectives of the 1952 program was reached. Here again we found the practitioners in music education and administrators in general education coming together. Again we found the composers and music educators talking across the table.

The traditional Sunday Conference Breakfast was an especially fine occasion. The breakfast audience was inspired by the forthright address of Howard Hanson on

THE PICTURES

Panel at left, beginning at the top: (1) Lobby sing at the Bellevue-Stratford. (2) Peter Wilhousky conducting a choral techniques clinic, with Westfield, New Jersey Senior Choir. (3) Panel at the final session of the convention, president Marguerite V. Hood presiding. Members of the panel included all of the chairmen of the Music in American Education committees. James Mursell was the principal speaker; William E. McBride was chairman of the session. (4) The Star-Spangled Banner opened the Philadelphia "Schools on Parade" program, with Louis G. Wersen conducting.

At the right, beginning at the top: (1) Joliet, Illinois, Grade School Band, Charles S. Peters, conductor. (2) Pennsylvania All-State Chorus and Southeastern District Orchestra, presented by the Pennsylvania Music Educators Association, M. Clair Swepe, president. Conductors—Powell Middleton, orchestra; Clyde R. Dengler, chorus. (3) Brass Ensemble of the Cincinnati, Ohio Conservatory of Music, Ernest N. Glover, conductor. (4) A glimpse of the International Relations session panel and (at the left side) Bernard Shore, H.M.I., Staff Inspector for Music, Ministry of Education, London, England, who gave a viola recital at this meeting. Harold Spivacke, chief of the music division of the Library of Congress, and a member of the U. S. National Commission of Unesco, was chairman of the panel.

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Music, A Spiritual Heritage. The hundreds and hundreds of music educators at that early hour on Sunday morning heard their long-time friend, Howard Hanson, remind them of (1) their responsibilities as musicians as well as teachers, (2) their responsibilities to turn out teachers educated in the field of music, and (3) growing tendencies which make for an inflation in the field of education that could, without proper guidance and even insistence from music educators, work to the disadvantage of a sound music education program in the schools.

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IN THE SPECIAL SESSIONS two unique plans were especially featured: (1) sessions planned particularly for the classroom teachers *with the direct assistance of school administrators and curriculum directors*; (2) sessions which brought together distinguished professional musicians and artist teachers with members of the music education profession in the schools. The following paragraph describes the first of the two plans:

"Music in the Elementary School" was the title of three sessions planned on the first day of the Conference for the elementary classroom teachers from the vicinity of Philadelphia, the State of Pennsylvania, and the adjoining states of New Jersey, Maryland and Delaware. The morning program in the Academy of Music was in charge of the associate superintendent of schools in Philadelphia, John L. Waldman, and presented highlights of the music program in the elementary schools of Philadelphia—eight demonstrations by classroom teachers themselves with their students. The first part of the afternoon program was in charge of Philadelphia's superintendent of schools, Louis P. Hoyer, and was planned by and participated in by state superintendents of schools, state supervisors of music, and other representatives from state departments of education of Maryland, Delaware, Pennsylvania and New Jersey. The second part of the afternoon program was given over to a demonstration with classroom teachers in which participated Hummel Fishburn and Frank Gullo of Pennsylvania State College, and Beatrice Krone of the Idylwild School of Music and Arts, Los Angeles. In addition to the three sessions planned especially for the classroom teachers, arrangements were made for the attendance of these teachers at a special general session on Opera and Music Education in the Academy of Music, which featured the Metropolitan Opera Company Intermission Broadcast "Opera News on the Air," and a presentation of opera scenes by the Opera Workshop of the School of Music of the University of Illinois.

A reporter who realizes the responsibility both administrators and music educators have to the classroom teacher who teaches music, would most certainly commend the far-sighted planning on the part of the many top-level administrators and music educators for these particular special sessions.

The second plan referred to was also particularly effective in the Philadelphia program. Special sessions which brought together distinguished professional musicians and music educators in the schools were held on three occasions:

(1) An Instrumental Music Consultants Clinic where members of the brass ensemble from the Philadelphia Orchestra performed for the MENC, and later discussed with the audience problems of their respective brass instruments.

(2) A second instrumental consultants clinic was made possible through the courtesy of the Philadelphia Woodwind Quintet—all first chair players in the Philadelphia Orchestra. This group played for the Conference and participated in a discussion on the problems of their instruments.

(3) On the final day of the Conference a concert and instrumental consultants clinic in which members of the Curtis String Quartet of the New School of Music in Philadelphia held the attention and interest of the audience for close to three hours.

The value of this type of contribution to a Conference program is worthy of special mention, and all MENC members who were privileged to be a part of these particular special sessions are grateful to the fine professional musicians who gave so generously of their time and talents.



Special sessions with choral techniques emphasis were also provided. While MENC members interested in the Instrumental Consultants Clinics were looked after by professional musicians from the Philadelphia Orchestra and New School of Music in Philadelphia, MENC members interested particularly in choral work were adequately planned for. Highlights were four choral clinics in charge of professionals drawn directly from the membership of MENC itself:

(1) Charles Hirt of the University of Southern California working with the Hartford, Connecticut, Inter-High Choir; (2) Harry Wilson, Teachers College, Columbia University, working with the Newport, Virginia, Huntington High School Choir; (3) Maynard Klein, University of Michigan, working with the Cutbank, Montana, High School A Cappella Choir; and (4) on the final morning, Peter Wilhousky, assistant director, New York City Schools, working with the Westfield, New Jersey, Senior High School Choir.

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Then there was still another major segment of the convention program—the special sessions planned by *Music in American Education Committees*. At the more than fifty meetings planned by the new committees representing all levels, areas and aspects of the Music in American Education program, there were performances by groups from all over the United States, addresses by leading administrators and music educators representing administrative and teaching levels, discussion groups, etc.

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MUSICAL PERFORMANCES—constituting a great festival representing a cross section of music in America—were properly headed by the host city's own famous symphony orchestra. The MENC was indeed fortunate to have a complimentary rehearsal by the Philadelphia Orchestra under the direction of its distinguished conductor, Eugene Ormandy. Mr. Ormandy led the orches-

tra in the *Sixth Symphony* of William Schuman, and followed this by Honegger's *King David*. In the latter number the choirs of Temple University performed with the Philadelphia Orchestra.

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Both in quality of performance and of music performed, the roving reporter would turn in an all-time high for the MENC at the Philadelphia meeting. That the standard of musical performance at MENC meetings has been good is not news to anyone—and certainly technical proficiency of performing groups more than measured up in Philadelphia. As in St. Louis two years ago, some especially gratifying new standards were attained in the way of quality of music repertory. Said one distinguished musician and composer who was in Philadelphia: "I haven't attended a Conference in several years. Something has happened since I was with you before. Your musical goals now include *quality of music* as well as *quality of technical proficiency*." Another comment came from a musicologist who had not been at a Conference for almost ten years. He said: "I spent all of my time on the train studying the program, and I am indeed impressed with the improvement in the quality of music performed here in Philadelphia in comparison to a few years ago. I made this observation as I studied the printed program, and my impressions were confirmed when I heard so many fine performances here of music of high quality."

What people like this, as well as the thousands of educators and music educators who were present in Philadelphia, were referring to was demonstrated clearly in the excellence of the music and the performance of the music by the many groups who came to Philadelphia, as well as by the outstanding performances given by groups from the Philadelphia schools. Here are a few comments:

Schools on Parade, the Philadelphia Schools presentation, sponsored by The Philadelphia Bulletin will long be remembered as one of the outstanding host night presentations in the history of the Conference. To Louis Wersen, members of his staff and colleagues, and the many administrators who worked on the presentation goes a vote of gratitude from all MENC members.

The evening concerts were outstanding events in which participated the Westminster Choir, University of Michigan Band, Howard University Choir, Oberlin College Orchestra, and the University of Wichita Flute Trio, the United States Air Force Band, and the marching bands from York and Phoenixville, Pennsylvania. On the final evening of Conference week a complimentary concert was arranged for MENC members by the Student Orchestra of Philadelphia Conservatory.

The Pennsylvania Music Educators Association, an MENC state unit, sponsored the Sunday afternoon concert, presented by an All-State High School Chorus whose conductor was Clyde R. Dengler, and a Southeastern District (Pennsylvania) High School Orchestra with Powell Middleton as conductor.

The United States Army Band with its soloist Eddie Fisher and the Four Teens, a Barbershop Quartet from Scott Air Force Base, Belleville, Illinois, were the contributions the Armed Services made to the program on Sunday afternoon planned by the MENC subcommittee on Cooperation with the Armed Services.

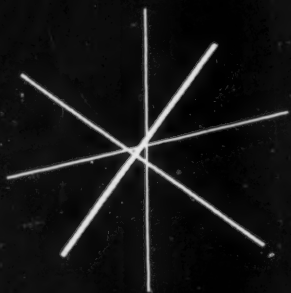
The Conference Breakfast audience enjoyed the All-City Junior String Quartet from Detroit, Michigan, and the Madrigal Group from Peabody Conservatory of Music in Baltimore.

General Session audiences were inspired by the excellent performances of the Arlington (Virginia) Washington-Lee High School Choir, Virginia State String Orchestra organized by the Virginia Music Educators Association (MENC state unit); Russell High School Boys Chorus, East Point, Georgia; Cornell College Choir, Mount Vernon, Iowa; Cincinnati Conservatory Brass Ensemble, Cincinnati, Ohio; Widener Memorial School Orchestra and Chorus, Philadelphia; Diocesan Catholic Girls' High School Orchestra, Chorus and Verse Choir, Philadelphia.

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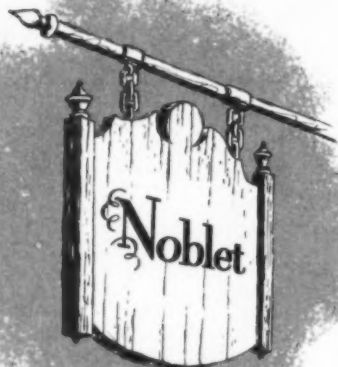
OPERA WORKSHOP. An episode from the opera workshop demonstration presented at Philadelphia by the University of Illinois School of Music. Mrs. Ludwig Zirner, wife of the director of the workshop activities, is giving last touches to the students' costumes. One of the purposes of the presentation was to show how the workshop demonstrates to music teachers of Illinois that opera may be made practical for colleges or secondary schools, and for all types of communities. One factor is the utilization of the simplest interchangeable scenery and basic costumes.



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The 1953 Noblets bring you an entirely new concept of clarinet value. Never before has any woodwind maker offered such outstanding quality, so many distinctive features, or such high performance standards at these astonishingly low prices. These Noblets challenge comparison — not just with other moderately priced instruments, but with the most costly clarinets on the market! Feature-wise, performance-wise and in their precision craftsmanship, you will find the new Noblets superior to other makes selling from fifty to a hundred dollars more. Only because Noblet is the world's largest woodwind maker, with a background of 202 years clarinet-making experience, are such outstanding values possible. The 1953 Noblets will go down in history as the first precision clarinets ever to be mass produced for the great world markets!

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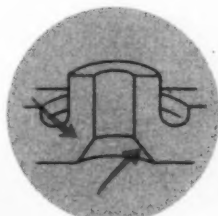
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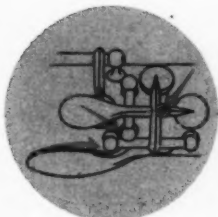
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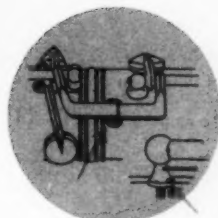
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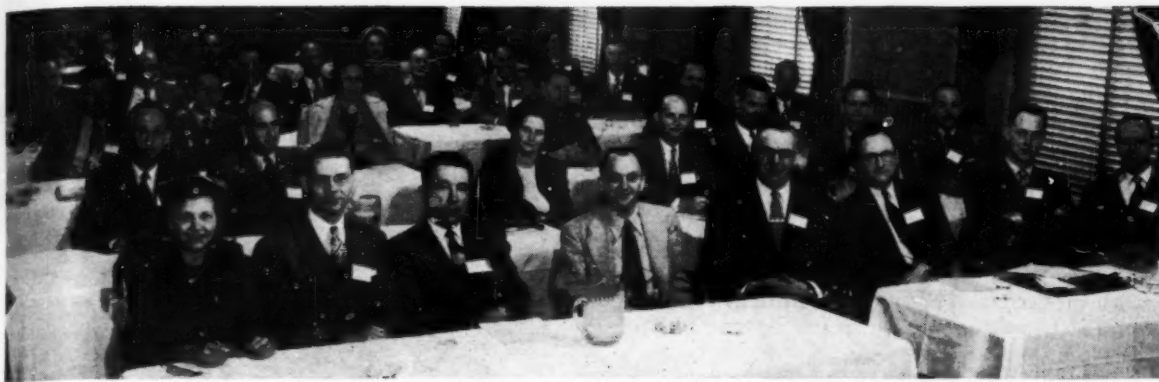
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Griffith, Ben
left to right
the foreground



NATIONAL SCHOOL BAND, ORCHESTRA AND VOCAL ASSOCIATION

National Board of Control at the Adelphia Hotel, Philadelphia, March 22, 1952, President Arthur G. Harrell presiding. NSBOVA on July 1, 1952 becomes NIMAC—National Interscholastic Music Activities Commission.

Special Session audiences heard some of the finest performing groups during Conference week. Also, some exceptionally good music, well performed, was presented at many of the meal functions. Performing groups at special sessions and meal functions included:

The Philadelphia elementary schools were represented by: All-Philadelphia Elementary School Orchestra, Spruance School Melody Flute Ensemble, Sullivan school Junior Chorus, Stevens School Grade Six-A demonstration on listening to music, Dunbar School Grades Four to Six daily assembly demonstration, Elverson School Grade Five-B demonstration on rhythmic foundation through drumming, Horn School Grade Five Classroom Orchestra, and the Olney Elementary School demonstration on fun with rhythm.

Other participating organizations included: Westinghouse Male Chorus, Pittsburgh, Pa.; "The Pittsburghers" Quartet, Pittsburgh, Pa.; Elizabeth (N.J.) Recreation Concert Band; Morehead (Ky.) College Girls' Sextette; West Chester (Pa.) State Teachers College Choir; University of Delaware Brass Sextet, Newark; Curtis Woodwind Quintet, Curtis Institute of Music, Philadelphia; Joliet (Ill.) Grade School Band; Lafayette College Choir, Easton, Pa.; The Baltimore and Ohio Glee Club, Baltimore, Md.; The Lower Merion (Pa.) Senior High School A Cappella Choir; Overbrook School for the Blind, Philadelphia; All-Philadelphia Junior High School Orchestra; Temple University A Cappella Choir, Philadelphia; McKinley High School Organ Class, Washington, D. C.; Champaign (Ill.) Schools

Orchestra; New Rochelle (N. Y.) Junior High School Students Piano Ensemble; Haverford (Pa.) Township Junior High School Symphony Orchestra; All-Philadelphia Junior High School Chorus; Severna Park (Md.) School Third Grade rhythm demonstration; Davidson (N. C.) College Band; Champaign (Ill.) High School Vocalettes; Penn Male Quartet, University of Pennsylvania; Choral and Dance Group from University of Pennsylvania; Beeber Junior High School Eight-B Class, Philadelphia (recordings demonstration); Cleveland Child Care Center, Philadelphia (folk music demonstration); Illman-Carter School, University of Pennsylvania (rhythm demonstration with five-year-olds); Port Washington (N.Y.) High School Band.

+

THE EXHIBITORS. The Music Education Exhibitors Association, which is an auxiliary of the MENC, complimented MENC members with a reception and dance on Saturday evening of Conference week. The exhibits of publications, instruments, equipment, aids, and materials used in music education provided on the ballroom floor of the Bellevue-Stratford Hotel were probably the most extensive and complete ever presented at an MENC meeting. It is true there were at times



OFFICERS AND HEAD TABLE GUESTS AT THE MUSIC EDUCATION EXHIBITORS ASSOCIATION DINNER

Back row standing: Gerald Whitney, Mrs. Arthur E. Ward, Edward Hamilton, Leslie H. Armstrong, Ralph Hess, Vanett Lawler, Joseph E. Skornicka, L. Bruce Jones. Seated at the table, left to right: C. V. Buttelman, Jesse Lasky, Marguerite V. Hood, Arthur A. Hauser, Charles E. Griffith, Ben V. Grasso, Mrs. Arthur A. Hauser, Arthur E. Ward, Mrs. Joseph Skornicka. At the table in front of the speakers' table, from left to right: J. Tatian Roach, Mrs. Roach, Clarence Foy, Katherine Jackson, Richard French, Carl Miller. (Not identified are the two persons in the foreground whose backs are to the camera.) Seated at the table on the right is Beth Chase. There were some twenty tables of MEEA members and guests present at this very pleasant function, held in the Bellevue Stratford's North Garden.

more people than the exhibitor representatives could take care of—there was congestion to say the least—yet reports have been received from any number of exhibitors who say that despite the congestion and overcrowded conditions in exhibit quarters, the Philadelphia convention will long be regarded as an outstanding one by members of the Music Education Exhibitors Association.

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THE AUDIO-VISUAL CENTER was another feather for the Philadelphia convention's cap. This feature which has been tried in some of the Division meetings of the MENC, was undertaken on an extensive basis at the meeting in Philadelphia. The center was under the general direction of the MENC Committee on Audio-Visual Aids, with technical and expert assistance provided by the Division of Visual Education of the Philadelphia Public Schools. The center, which was open daily throughout the Conference, presented among other offerings special previews of films, film strips and slides. Undoubtedly this type of audio-visual center has set a precedent for future meetings, Division and National.

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FRIENDS FROM OTHER COUNTRIES. The Philadelphia meeting will probably never be as minutely reported or even thought through in the United States as it will be elsewhere in the world, as the result of the presence of many special guests from other countries.

Music educators in the United States take their meetings for granted. As a matter of fact, they take their profession, music education, which is a peer among other professions of music in the United States, for granted. We forget—or we do not know—that the type of experience so many thousands participated in in Philadelphia is not available elsewhere in the world. As many of us meet these guests from other countries, as our groups performed in their presence, we could not be expected to realize that music education itself was on parade, so to speak, before distinguished men and women from literally the “four corners of the earth”—from Belgium, England, Canada, Australia, Japan, Liberia, Turkey, France, Brazil, Austria, Wales, Argentina and Israel—persons representing fields of musicology, music education, professional music, composition, musical criticism. Never before at an MENC meeting have so many different countries been represented.



PREPARATORY COMMISSION for the 1953 International Music Education Conference at Brussels. The first meeting of the Commission was held in Paris in the summer of 1951, as reported in a previous issue of the Music Educators Journal. The second meeting was held in Philadelphia following the MENC convention, with members of the MENC Committee on International Relations and others present as consultants. Around the table clockwise: John Bishop, Adelaide, Australia; Marguerite V. Hood; Vanett Lawler; co-chairman of the Commission Arnold Walter, Toronto, Canada; Lilla Belle Pitts; co-chairman of the Commission Bernard Shore, London, England; Luis Heitor Correa de Azevedo, Paris, France; Marcel Cuvelier, Brussels, Belgium; Charles Seeger; Eberhard Preussner, Salzburg, Austria; Charles E. Griffith; Bengt Pleijel, Stockholm, Sweden; Burle Marx, Rio de Janeiro, Brazil.



THE MENC EDITORIAL BOARD. Around the table left to right: Hazel Nohavee Morgan, Alex Zimmerman, Paul Painter, Robert A. Choate (chairman), Sadie M. Rafferty, Paul Van Bodegraven, Gladys Tipton, William R. Sur, Thurber Madison, Theodore Normann. Standing: Glenn Gildersleeve, C. V. Buttelman, Charles Seeger, Charles M. Dennis, Earl Beach.

The opportunity the MENC gave these people to come together is in itself significant. They would not have met each other otherwise and the opportunity the MENC had through these individuals from other countries to help further music education abroad and to contribute to international relations is obvious indeed.

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OFFICIAL GROUP MEETINGS. Sometimes we hear the statement that there is too much organization in the MENC—that music content and ways and means of teaching music to boys and girls in the schools should occupy our time exclusively. The foregoing paragraphs, reviewing ever so briefly the Conference program in Philadelphia, seem to indicate that MENC members and their elected officers are conscientiously devoting time and effort to music and the teaching of music. However, in an association with as many diversified interests, with as many special kinds of cooperative enterprises, it is absolutely essential that the proper organization machinery be maintained and operated. The biennial meetings of the MENC provide the one time during a two-year period when all the persons who compose the working parts of this organization machinery can be brought into the shop, so to speak. Here are mentioned some of the important elements of the MENC power plant:

National Board of Directors spent a full day and evening together prior to the opening of the Conference—and what many do not know is that the board met nightly during the Conference week from ten-thirty until way past midnight.

Editorial Board of the MUSIC EDUCATORS JOURNAL also met early and late. All of the meetings were well attended. These meetings gave members of the Editorial Board an opportunity to discuss general editorial policies of the MUSIC EDUCATORS JOURNAL and other Conference publications. Among other recommendations and actions taken by the Editorial Board was the unanimous vote to recommend to the Executive Committee of the MENC “that a committee be appointed to investigate all the possibilities for the publication of significant research studies in music education including the possibility of a research journal under the auspices of the MENC.”

[Note: The general subject of publication of significant research in the field of music education was discussed at a special meeting sponsored by the Editorial Board and the Music Education Research Council, the Committee on Higher Education, and the Subcommittee on Graduate Study in Music Education. The recommendations of this meeting will be reported through a committee to the Editorial Board, Research Council and Executive Committee.]

State Presidents National Assembly met in four sessions. Participating as auditors were members of the National Board of the MENC, officers of the National School Band, Orchestra and Vocal Association, secretaries of the state units, and editors of official publications of state units. At one of the sessions of the State Presidents National Assembly the state supervisors of music were also present, as were members of the Editorial Board of the MUSIC EDUCATORS JOURNAL. All of the sessions of the

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VIC HYDE—"The Ambidextrous Symphonist", actually plays 3 trumpets, in 3-part harmony, at once. Recently purchased four new Selmer (Paris) Trumpets.

State Presidents National Assembly clearly demonstrated the importance of this segment of the MENC, as well as the caliber of the persons responsible for the implementation of the music education programs in the states.

Music Education Research Council, which has made especially significant contributions in recent years, held several sessions; laid ground work for another productive period.

Editors of Official Publications of the state associations held several important meetings when there was an opportunity to exchange information and ideas concerning editorial policy and management of state unit publications.

State Supervisors of Music came together in an all-day session with the Specialist in Fine Arts of the United States Office of Education. One of the significant results of these meetings was the tentative plan made for an especially called meeting of all state supervisors of music at the United States Office of Education some time during the forthcoming school year.

National School Band, Orchestra and Vocal Association. On July 1, 1952 this long-standing auxiliary of the MENC will become the "National Interscholastic Music Activities Commission." The name and revised bylaws were unanimously adopted by the NSBOVA Board of Control, and approved by the MENC Board of Directors and the State Presidents National Assembly at Philadelphia. The new bylaws clarify and strengthen the position of this MENC auxiliary as the official "arm" of the music education professional organization devoted specifically to interschool music activities—competitive and non-competitive. Basic organization springs from the MENC affiliated state associations as formerly. Purpose is to provide services and aids, and to function as a clearing house and coordinating agency.*

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THE STUDENT MEMBERS. A report on what happened in Philadelphia would be totally inadequate if it included every aspect of the meeting and failed to make special comment on the presence and participation of MENC student members.

In Philadelphia there were nearly twice as many student members as have ever attended an MENC meeting. They were there—almost 1,000 in number—and with the exception of a few occasions when special events were planned for them, they integrated themselves into the regular flow of Conference activities.

This is a phase of the total MENC program which seems to deserve special emphasis here. In the first place, the organization itself should take a bow in providing for this type of membership for the future music educators. No other professional organization that we

know of makes such a point of completely taking into the heart of the organization program the persons who are preparing for the profession.

And by the same token something should be said here about the "Get Together for Young Teachers"—the special affair arranged for new teachers attending their first MENC convention—which also happened in Philadelphia, and was a great success. The whole idea seems so obvious, and yet it is something which has been taken for granted.

Many veteran Conference-goers forget that there was a first time for them too. Some of the members of the MENC board of directors made a strong plea for such a get-together in Philadelphia to give opportunity for the younger members of the MENC—those who had been teaching five years or less—to get together themselves and to meet some of the officers and the board of directors of the National Conference and the Divisions of the MENC. The proof of the success of the plan is in the report that over 500 of these young teachers overflowed the Burgundy Room in the Bellevue-Stratford Hotel on Saturday night of Conference week.

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THE SCHOOL ADMINISTRATORS of Philadelphia contributed enormously to the 1952 meeting. Here is a comment which is significant: "Philadelphia is one of the largest American cities—full of big business, many people with many interests—yet these fine folks treat us visitors with the friendliness, sincerity and neighborly hospitality too often regarded as belonging only to small town communities." This is precisely what happened in Philadelphia, as is attested by another leaf from the reporter's notebook:

The superintendent, Louis P. Hoyer, was always ready to turn over his top level administrative staff to organize the convention machinery so indispensable to a successful meeting. The associate superintendent of schools, John L. Waldman, devoted months of his time prior to the meeting as the coordinator and directing chairman of the local convention committee organization. Directors of other divisions such as Home Economics, Visual Education, the assistant to the secretary and business manager of the Board of Education, the director of Fine and In-



OFFICIAL GROUP

And quite a sprightly group, considering the fact that the picture was made at near the stroke of twelve midnight the next to last day of the convention—fifth night session of the MENC National Board of Directors. At this meeting, newly elected Board members and members-elect of the Research Council were greeted by the group, which included continuing and retiring members and ballot colleagues who were not elected. The 1950-52 Board completed its business and adjourned; the new Board held a short session, and elected the 1952-54 Executive Committee, and adjourned; the new Executive Committee convened long enough to set a date for its first meeting (May 29-June 1). The convention photographer failed to show up, but Virgil Parman of Akron, Ohio, was discovered with his camera and a spare flash bulb in the lobby, and he arrived in time to catch most of the group in this picture. First row, left to right: Arthur A. Hauser, William B. McBride, Charles M. Dennis, Marguerite V. Hood, Ralph E. Rush, Anne Grace O'Callaghan, Benjamin V. Grasso, Arthur G. Harrell. Second row, left to right: Marion Flagg, Ralph Hess, Leslie H. Armstrong, Gerald Whitney, Edward H. Hamilton, Joseph E. Skornicka, Arthur E. Ward, Bertha W. Bailey. Back row: Wayne S. Hertz, Gladys Tipton, Newell H. Long, Vancett Lawler, C. V. Buttelman, Gratia Boyle, Beulah I. Zander, Karl D. Ernst, Lester S. Bucher.

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An attractive thematic folder giving the complete contents of the 2 Gershwin, 2 Romberg, 2 Victor Herbert, 1 Friml, 1 Porter and 1 Youmans volumes in this series.

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RECENT MENC PUBLICATIONS

Handbook for Teaching Piano Classes. See announcement on page 11.

Handbook on 16 mm. Films for Music Education. See announcement on page 45.

North Central Association of Colleges and Secondary Schools. Recommendations pertaining to music in the Secondary schools. (Report of the NCA Activities Committee, formerly the Contest Committee.) Reprinted from Music Education Source Book. 12pp. 15c per copy. Quantity prices on request.

Radio in Music Education, Annotated Bibliography. A report of the Committee on Radio in Music Education, a division of the MENC Committee on Audio-Visual Aids. Violet Johnson, national chairman 1948-51. 12 pp. 25c.

The State Supervisory Program of Music Education in Louisiana. A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Submitted in partial fulfillment of the requirements for the degree of Doctor of Education in the Advanced School of Education, Teachers College, Columbia University. 1945. Mimeographed. 175 pp. Limited supply. \$2.00.

Music Education Source Book. Fourth printing, August 1951. Revised appendix includes the recommendations of the North Central Association of Colleges and Secondary Schools pertaining to music; the 1951 Revision of the Outline of a Program for Music Education; 1950 Constitution and Bylaws of the MENC. 288 pp., flexible cloth cover. \$3.50.

Selected Bibliography of Music Education Materials. Originally compiled by a special committee of the MENC at the request of the Department of State. 1951. 64 pp. 75c.

Music in the Elementary School. Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

Contemporary Music for American Schools. Combining the lists of recommended material prepared by the MENC Committees on Contemporary Music 1944-46 and 1946-48, with some revisions and additions. 1952. Mimeographed. 23 pp. 25c.

Musical Development of the Classroom Teacher. Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

Supplement to Bibliography of Research Studies in Music Education. Reprint of listings which appeared in the January and April-May 1951 issues of the Music Educators Journal. — Now included with all copies of the Bibliography. Those who have a copy of the Bibliography and wish the supplement should send 10c for postage and handling.

Outline of a Program for Music Education (Revised 1951). Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-page leaflet. 5c. Quantity prices.

NSBOVA Music Lists. The 1951 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus, prepared by the National School Band, Orchestra and Vocal Association. 48 pp. \$1.50.

MUSIC EDUCATORS NATIONAL CONFERENCE

64 E. Jackson Blvd., Chicago 4, Ill.



STATE EDITORS met with members of the Journal Editorial Board. Left to right, first row: Ernest J. Ersfeld, N. J. Official Bulletin; Wendell Sanderson, Va. MEA Notes; J. Richard Sutcliffe, Mass. MEA Bulletin. Second row: J. J. Weigand, Kansas Music Review; R. Cedric Anderson, Iowa Music Educator; Dorothy Lodgen, Conn. MEA Bulletin; Thomas S. Richardson, Ill. Music Educator, Chmn. State Editors Council; Robt. A. Choate, Chmn. Editorial Board; Hazel Nohavee Morgan, Ed. Bd. Associate; Adolph White, Minn. Gopher Music Notes; Claude Rose, Ky. MEA Newsletter; Back row: Ronald C. Teare, rep. Stanley Gray, ed. Penn. MEA news; Ed. Bd. Members Earl Beach, Paul Painter and Theodore Normann; Richard Stocker, Ohio MEA Triad; Charles M. Dennis, Ed. Bd. Attending convention but not in picture: Alex Zimmerman, Calif. MEA News; Wm. S. Haynie, Miss. MEA Notes; Walter L. Coplin, W. Va. Notes a Tempo; Frederic Fay Swift, N. Y. School Music News; Herbert Hazelman, NCMEA News Bulletin; Anna L. McInerney, R. I. MEA Rimer; Robert Fielder, rep. D. O. Wiley, ed. Texas Music Educator; H. W. Arentsen, rep. H. C. Wegner, ed. Wis. School Musician.

dustrial Arts, gave much of their time. Associate superintendents in charge of secondary and vocational schools, and school and community relations, respectively, headed MENC local convention committees. A district superintendent looked after transportation of all MENC equipment. The principal of a junior high school spent much of his time, and that of his wife plus the time of other principals in connection with the many ramifications of the work inherent in arranging for meeting rooms and equipment for meeting rooms. Dozens of principals under the direction of one of their colleagues were our ushers and guards. The Hospitality Committee was headed by a principal assisted by a veritable "Who's Who" of Philadelphia organization and civic leaders. The housing of thousands of students was the responsibility of still another principal. The assistant director of school and community relations gave invaluable assistance in the way of providing opportunities for Conference members and guests to make radio and television appearances, and so on.

And these folks seemed to enjoy their jobs and the associations with music educators from the United States and other parts of the world. So much so, in fact, that they came together for a general reunion on April 29, a month after the convention was over, for the sole purpose of talking the whole thing over!

Over the last two decades, MENC meetings—Division and National—have left behind a trail of some mighty fine friends among administrators and colleagues in other fields of education—a very important and frequently unemphasized result of MENC meetings.

✦

THIS SUMS UP what happened in Philadelphia. A report might well include the fact that there were frequently too many people in the same place at the same time, that because of the large crowds there were inconveniences, and everyone could not always be accommodated at the program of his choice. MENC meetings are becoming larger each biennium, and with this growth these inconveniences and disappointments are inherent.

All MENC members and friends who went to Philadelphia must feel rewarded not only by the many fine educational and musical experiences in which they participated, but by the personal satisfaction derived from the fact that they as individuals are part of a professional organization and profession of which they can be justly proud.

MENC OFFICERS AND BOARD MEMBERS

Elected at Philadelphia

President: Ralph E. Rush, Los Angeles, California.

***1st Vice-President:** Marguerite V. Hood, Ann Arbor, Michigan.

2nd Vice-President: William B. McBride, Columbus, Ohio.

Members-at-Large (1952-56): Anne Grace O'Callaghan, Atlanta, Georgia; William R. Sur, East Lansing, Michigan; Paul Van Bodegraven, New York, N. Y.

*Retiring President Marguerite V. Hood, by constitutional provision, automatically becomes 1st vice-president for the two-year term 1952-54.

Continuing Members-at-Large of the MENC Board

Gratia Boyle (1950-54), Wichita, Kansas; Gladys Tipton (1950-54) Los Angeles, California.

(William B. McBride, who was elected as a member-at-large for a four-year term in 1950, was elected 2nd vice-president for a two-year term at Philadelphia. The place he vacated as a member-at-large will be filled by the Board.)

Presidents of the MENC Divisions

The six Division presidents, by constitutional provision, automatically serve as members of the National Board of Directors during their terms of office (1951-53).

California-Western: Ralph Hess, Phoenix, Arizona.

Eastern: Arthur E. Ward, Montclair, New Jersey.

North Central: Joseph E. Skornicka, Milwaukee, Wisconsin.

Northwest: Leslie H. Armstrong, Olympia, Washington.

Southern: Edward H. Hamilton, Knoxville, Tennessee.

Southwestern: Gerald Whitney, Tulsa, Oklahoma.

Presidents of the MENC Auxiliaries

Presidents of the two MENC auxiliaries by constitutional provision automatically serve as members of the Board of Directors during their terms of office. The following were elected for the 1952-54 biennium at Philadelphia:

National Interscholastic Music Activities Commission (formerly NSBOVA): Arthur G. Harrell, Wichita, Kansas.

Music Education Exhibitors Association: Benjamin V. Grasso, New York, New York.

MENC Executive Committee

The Executive Committee is comprised of the president, 1st and 2nd vice-presidents and five members elected by and from the Board of Directors. By provision of the Constitution, three of the five are chosen from the personnel of the six Division presidents and two from the members-at-large of the Board. Following are the members of the Executive Committee for the 1952-54 biennium:

Ralph E. Rush (chairman), Los Angeles, California; Marguerite V. Hood, Ann Arbor, Michigan; William B. McBride, Columbus, Ohio; Leslie H. Armstrong, Olympia, Washington; Edward H. Hamilton, Knoxville, Tennessee; William R. Sur, East Lansing, Michigan; Gladys Tipton, Los Angeles, California; Gerald Whitney, Tulsa, Oklahoma.

The MENC Election Summary

THE SLATE

Asterisks indicate the candidates elected

President: Wayne S. Hertz, Ellensburg, Washington; *Ralph E. Rush, Los Angeles, California.

Second Vice-President: Robert A. Choate, Evanston, Illinois; *William B. McBride, Columbus, Ohio.

Members-at-Large: John Jaquish, Atlantic City, New Jersey; *Anne Grace O'Callaghan, Atlanta, Georgia; Raymond R. Reed, Arlington, Virginia; *William R. Sur, East Lansing, Michigan; *Paul Van Bodegraven, New York, New York; Beulah Zander, Springfield, Illinois.

THE NOMINATING COMMITTEE

Gillian Buchanan, Portales, New Mexico; Hummel Fishburn, State College, Pennsylvania; Wiley L. Housewright, Tallahassee, Florida; Andrew Loney, Jr., Klamath Falls, Oregon; Hazel Nohavec Morgan, Cleveland Heights, Ohio; Luther A. Richman (chairman), Cincinnati, Ohio; Alex H. Zimmerman, San Diego, California.

THE ELECTION BOARD

Calvin Critchfield, South Zanesville, Ohio; Walter Duerksen, Wichita, Kansas; Edward Hermann, Shreveport, Louisiana; Alfred Humphreys, Knoxville, Tennessee; M. O. Johnson, Independence, Missouri; Violet Johnson, Elizabeth, New Jersey; Creston Klingman, Berea, Kentucky; Harper Maybee, Dearborn, Michigan; E. E. Mohr, Greeley, Colorado; Vona Napier, Salina, Kansas; Harriet Nordholm, East Lansing, Michigan; Theodore Normann, Seattle, Washington; Robert Nye, Eugene, Oregon; Paul Painter, Urbana, Illinois; Madeline Perazzi, Portland, Maine; Sadie Rafferty, Evanston, Illinois; Thomas Richardson, Urbana, Illinois; Joseph Saetveit, Albany, New York; Ruth Klepper Settle, Little Rock, Arkansas; J. Richard Sutcliffe, Leominster, Massachusetts; Alen Watrous, Wichita, Kansas; J. J. Weigand (Chairman), Emporia, Kansas.

THE RESULTS OF THE

Elections

National Interscholastic Music Activities Commission

(Formerly National School Band, Orchestra and Vocal Association)

Under the new Bylaws adopted by NIMAC, the affairs of this MENC auxiliary are administered by an Executive Council of seven persons consisting of the president, the vice-president, and three members-at-large of NIMAC, and the president and executive secretary of the MENC. The following NIMAC officers and members-at-large were elected at Philadelphia for the 1952-54 biennium:

President: Arthur G. Harrell, Wichita, Kansas.

Vice-President: George A. Christopher, Port Washington, N.Y.

Members-at-Large: W. H. Beckmeyer, Mt. Vernon, Illinois; Howard F. Miller, Salem, Oregon; Al G. Wright, Miami, Florida.

Music Education Exhibitors Association

The following were elected as officers and directors of the Exhibitors Association for the two-year term 1952-54:

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Research Studies in Music Education

Reported by WILLIAM S. LARSON

Analysis of Tone Production in Piano

PARIS, RICHARD H. *A Mechanical Analysis of Tone-Production in Pianoforte Playing*. M.M., The University of Southern California, 1951.

THIS STUDY was undertaken (1) to make a mechanical analysis of the various touch movements; (2) to appraise these touch forms with the criteria of key-control, intensity-control, velocity, and legato; (3) to show how mechanics might be used for more effective teaching of piano.

Recent writers have made great strides in scientifically studying the pianist's apparatus and formulating correct concepts as regards technical problems. However, the empirical precepts of decades past continue to flourish and influence the pedagogy of today. Only with scientific proof can some standard of approach be established. There cannot possibly be as many ways of playing the piano as the many methods seem to indicate. Piano pedagogy needs to be raised from its present level of personal conjecture and loose opinion to a stage of relatively clear and ascertained fact. The writer has studied the facts and pointed the way for a lucid approach to piano technique and tone production.

Material for this study was gathered from pertinent reading sources, including histories of music, master's theses, texts on physiology, and anatomy.

Implications resulting from this study are:

1. Weight and relaxation have been overemphasized in the past. The former can be used effectively only when employing the whole arm.
2. The very factor of mass and inertia rules out the use of weight as a utility touch form. It is incapable of the fine shading and control that artistic piano playing demands.
3. All movements of the playing-unit, other than the arm must fall into the category of contra-fixation.
4. In a finger-touch, the small muscles of the hand must do the major amount of the work, except in rare instances where a large intensity is required.
5. The efficiency, and hence the control of any touch-form, will depend upon the three elements of tone-production-movement, transmission of force and stabilization.
6. The term relaxation can be thought of as relative to fixation. In other words, any process whereby a certain degree of tension is diminished is in a sense relaxation. It is here that the doctrine of relaxation has its most valid use.
7. The mark of a coordinated movement is correct tension in the joints of movement, transmission, and stabilization.
8. The correct degree of tension is learned only through trial and error and past associations.
9. There should be no sensations of tension in the joints of movement.
10. The joints of transmission are independent of the factor of speed.
11. The joints of stabilization need to be fixed to a point where they balance the force delivered to the key.
12. Older teaching methods should be reappraised in terms of factual data which is now available. Only in this way will piano methods begin to assume some uniformity and standard of technical approach.

Music and Literature

HOWARD, GEORGIA LOUISE. *The Use of Background Music and Effects in Making Children's Literature More Meaningful*. M.M., The University of Southern California, 1951.

The problem was to study the fundamental elements of music, to explore available recordings, different types of children's literature, and suitable effects with the intention of correlating them into music story lessons which would be of benefit to primary teachers and music supervisors.

During recent years there has been a growing tendency toward the unit method of teaching, by which is usually implied the correlation and integration of subjects in the curriculum for the elementary grades. The validation of the problem lies in the fact that newer philosophies of educational theory and practice are advocating more correlation of subject matter. This seems due to the speeding tempo of civilization and the available use of modern educational devices: radio, motion pictures

(educational), television, records, and transcription machines. Present social and economic conditions in our mechanized civilization have created a greater need for methods in teaching which tend to release tension and provide relaxation and enjoyment. Music story hours attempt to give children such relaxation and enjoyment. Children's responses to imagery are not only creative and emotional but also organic.

Investigations related to present study were consulted. Approval of the correlation of curriculum subjects by the best educators of today was established. Available recordings in which music and stories are already correlated were reviewed. Walt Disney's technique of making cartoons was studied. Music creating moods for the background of motion pictures was examined. A study was made of available records including Young People's Records Incorporated, and RCA records by Lilla Belle Pitts and Gladys Tipton suitable for children. A list of sound effects was compiled. A course in radio was taken in which radio programs of sound effects were experienced. Courses in children's literature and story-telling aided in selection of material used.

Twenty stories suitable for primary grades were selected for this study. The method of procedure employed required the choice of recording material that established the same moods as those created by the stories used. These lessons were presented to a second-grade room of thirty-eight children. The result of such an approach proved the development of increased responsiveness in the children. Music was used as a background for creating atmosphere or mood for the stories much as music was used for still films a generation ago. These lessons proved practical to all the children through the interrelation of the elements of sound, pitch, and suspense in the story and in the music. The children's emotional responses came through rhythm band, dramatization, dances, creative music, songs, and sound effects.

In the field of music there is a need for the encouragement of listening for enjoyment and discrimination. Whatever seems vague in music may be clarified by use of story and sound effects. Motivation for exploring in music may thus be inspired. This teaching approach (that is, correlation of story and music) creates a stage on which the children can express their responses through dramatization, rhythm, sound effects, songs or creative music. Traditional teaching methods are being eliminated from the schools and developmental processes evolved from inner emotional experiences are being adopted as they are proved valuable.

Television, motion pictures, and radio have created a new world for children. They expect a musical background for their meals, play, and all home activities. They even prefer to study to some type of music. Music is about them all of their lives. Children use rhythmic play daily in imaginary activities. By integrating story and music, the child is aided in coordinating essential facts. When two or more things happen together, they tend to become associated with each other. Each has an influence on the other. Simultaneous learning takes place (that is, the learning together of those things that are mutually adaptable). The principle of apperception states that the new learning is in terms of the old. Start where the child is, let him acquire a feeling of success and let him progress from there toward more difficult goals. If a child is interested in an activity, it will be more meaningful to him. Interest is both the cause and result of learning. Closely associated with the idea of interest is motivation. The story music hour supplies experiences for creative responses for children with different abilities.

Music Camps in Western United States

KULTTI, KARL RICHARD. *Development of Summer Music Camps in the Western United States*. M.M., The University of Southern California, 1951.

THE HISTORY of the music camp movement since the beginning has marked the progress of a valuable and ever-growing adjunct on the scene of American music education. It was the purpose of this study (1) to present the underlying philosophy of the music camp movement and to discuss its value in the field of music education; (2) to give an historical account of the early beginnings; and (3) to assemble pertinent available information about the development of music camps in the states of the California-Western Division of the MENC.

The music camp movement in its twenty-four years of existence has spread throughout most of the United States, but only since World War II has the far West seen the greatest development in this field. In view of this growing interest there is a definite need for a study of this type. Heretofore, it has been time consuming and difficult for the person interested in this field of music education to locate complete data concerning the camps in this region. Because of the relatively short time that this movement has been in existence in the West, the sources of information were limited to brochures and periodical articles, to questionnaires and personal interviews, and to general camping publications not specifically pertaining to music camping.

After a review of the events which led to the establishing of the first music camps in the United States at La Grange, Indiana, and Interlochen, Michigan, in 1927 and 1928 respectively, the history and organization of the National Music Camp, which has set the standards of the music camp movement, was given. The westward expansion of the movement from Kansas into the states of the California-Western Division (Utah, Nevada, Arizona, and California) of the Music Educators National Conference was then traced.

To complete the study, a critical survey was made of the degree of success attained by the music camps in this western area in meeting the objectives which were discussed in an earlier chapter on music camp philosophy.

The results of the study indicated certain trends of the music camp movement in the western United States. These were:

1. The music camp movement has witnessed a steady growth and westward expansion since 1933.
2. The majority of music camps were located on the campuses of colleges and universities.
3. The fees at music camps affiliated with publicly supported institutions of higher learning were lower because of the indirect financial assistance by the state.
4. Those camps which used the facilities of colleges and universities offered the most varied programs.
5. The musical standards were generally high.
6. Some extension downward to the pre-adolescent level was indicated.
7. The music camp movement spread slowly to the West, not reaching California until 1942—fifteen years after the establishment of the first music camp in the United States.
8. The number of music camps by states were Kansas (1), Colorado (1), Utah (2), Arizona (2), Nevada (0), and California (6).

The study further showed that the values of the music camp to the individual were:

1. To permit more concentrated work in the field of major interest.
2. To provide an opportunity for self-appraisal.
3. In the broadening of the field of knowledge.
4. As a source of inspiration.
5. In the worth-while use of the summer vacation period.
6. In the developing of an appreciation for the cultural.
7. In the establishment of social values.
8. As a means of character building.
9. Healthful.

In consideration of the foregoing, it was concluded that the development of the summer music camp was important to the field of music education in the western United States, and that the music camp has served as an extension of the public school music program to a limited degree.

Functional Music in School Program

TATGENHORST, TED C. *Functional Music in the School Program*. M.A., Stanford University, 1946.

THE AIMS AND OBJECTIVES of this study were as follows: (1) to investigate and criticize the studies made with music in the industrial field in the last few years; (2) to investigate and criticize the studies made with functional music in the education field; (3) to compare the above two types with the hope of ascertaining the benefits and limitations of functional music in industry and education.

The investigation of the use of functional music in industry indicated: (1) that workers employed on jobs requiring manual dexterity enjoyed music; (2) that music is enjoyed more and is more effective if used during the height of the worker's fatigue period; (3) that a maximum of seventy-five minutes of music during the morning and afternoon periods is sufficient; (4) that if used widely, music is an antidote to boredom and fatigue; (5) that both quantity and quality of production are improved with music; (6) that employers unanimously agree that music is used to raise the workers' spirit and morale and to make him work more evenly. It is never used to make him work faster; (7) that the effect in general seemed to be directly related to the amount of boredom that the worker experienced; (8) that pro-

grams of all fast music or all slow music produced better quality in work than programs of varied selections.

Investigations of the use of functional music in the teaching of school subjects indicated: (1) that music has some benefits for students working with processes already learned, as in a drafting room or art class; (2) that instrumental music is considered less distracting than vocal selections; (3) that extremes of music tempi are a distraction; (4) that in light of Number 3, it is unwise to generalize on all types of music; (5) that further investigation might prove dirge-like music to be helpful to fast, erratic typists; (6) that music is detrimental to classes learning mental operations; (7) that too few studies have been made in this field; (8) that none of the studies have proven statistically significant in any one phase. As a result it is impossible to arrive at any definite conclusions as to the possible use of functional music in the school program.

Percussion Band

RUCH, GERALDINE M. *Educational Values and Correlation of the Percussion Band with the Schoolroom Orchestra*. M. S., Duquesne University, 1942.

THE PURPOSE of this thesis is to prove that percussion bands have educational values and that there is an association between the percussion band and the schoolroom orchestra. The hypothesis is not actually stated as such, but its content can be drawn from the problem and purpose. In other words, "There are educational values in the use of percussion bands, and these bands are correlated with the schoolroom orchestra."

The thesis procedure begins with an outline of the chapters, takes each heading and its subdivisions, and goes on to prove statements. The study and proof is based on eight years of personal use and observation of the percussion band. The percussion band effects the development of rhythm, ear training, social development, creativeness, and pleasure. The schoolroom orchestra directly influences interest, rhythm, new development in ear training, and acquaintance with orchestra parts. Many arrangements of percussion scores are placed in the thesis to add to the proof of the text.

Complete results are to be found in the realization of truth in the nine headings in the Table of Contents, i.e., "There is interest, pleasure, development of rhythm, ear training, etc., in the use of the percussion band." The selections which are given in the thesis are graded to the particular grade which they best suit.

From the contents of the thesis the following conclusions are set down:

1. Any unit of learning in the school curriculum which increases the child's efforts and his desire for those things which are conducive to his mental and spiritual growth merits a permanent and noteworthy place in national education.
2. The percussion band does this and is carried further by the schoolroom orchestra.
3. The elementary school orchestra is the beginning of a definite group of instruments.
4. The school orchestra promotes the welfare of all its students in their homes, their schools, and their communities.
5. The school orchestra is an integral part of a dynamic attempt to educate the whole child so that he may live a successful and discriminating life.

General Music Course in Western Rural High Schools

NAVLAN, CALYPSO HAWLEY. *A Course of Study in General Music for Western Rural High Schools*. M. A., Stanford University, 1947.

THIS STUDY was intended to reveal the extent to which western rural high school students were enrolled in some type of general music class, to discover what difficulties faced rural high school music teachers, and to set up a proposed course of study in general music to meet the needs of the students and the limitations of these schools.

Data for the study were taken from the state school directories of Idaho and Oregon, and from a questionnaire sent to music teachers in rural high schools of fewer than 250 students in the same two states. Various state and city courses of study in music, research studies, books, and current periodicals were consulted, and further suggestions were obtained from interviews and correspondence with music teachers.

Very few of the schools surveyed offered any kind of a general music course. However, many teachers expressed their faith in the value of such a course and indicated their desire to provide this type of musical experience for rural high school youth.

The primary difficulties which faced teachers of music in rural high schools were heavy teaching loads and overcrowded

curricula. Other outstanding difficulties were lack of administrative support and lack of student and community interest.

Lack of materials and facilities was the most common problem in the actual teaching of general music, along with student's lack of musical background. Some community resources were commonly available, such as radios in the homes, church choirs, and musical activities in nearby cities.

The proposed course was so organized that the unit which required the least school material, with which the students were most familiar, and in which they were most interested would be presented first. Unit I on popular music was a short unit designed to develop discriminative radio listening and to arouse interest in other fields of music. The second unit on church music was to increase enjoyment in singing this type of music, particularly during the Christmas season, and to develop interest in singing in church choirs.

The third unit on folk music stressed the American way of life and the value of folk music to serious musical composition. The final and longest unit was on music of the masters and moderns. This unit included great music from many periods and countries and entailed classroom listening, home radio listening, singing, and participation in community activities. Throughout the entire course, the music of America was emphasized.

Study of Teacher Certification

TABOR, MALCOLM LEONARD. *A Study of Music Teacher Certification in the Northwest and California-Western Divisions of the Music Educators National Conference*. M. M., The University of Southern California, 1951.

It was the purpose of this study (1) to evaluate and compare the educational basis for granting these certificates in terms of types of training and subject matter requirements, with special emphasis in the field of music; (2) to compare the number in range and types of credentials in the various educational levels in the several states; (3) to compare the requirements, other than scholastic, for granting those certificates; and (4) to suggest means of making standardized certification requirements in music education higher and thereby set up standards that demand better music teachers.

The program of emergency certification necessary the past several years has emphasized the great need the teachers have for a good certification program. This has been especially true in the field of music teacher certification. This field of certification has been one of the last to be acknowledged by the educator, and as a result is one of the weakest areas covered by certification. This need alone justifies such a study being made. A survey of the literature in this area was made; state school codes and certification rules and regulations were studied as the most logical sources of information on music teacher certification and requirements.

A discussion of the present emergency certification program and the trend in emergency certification was followed by a survey of the certification of the elementary and then the secondary school teacher. The junior college teacher, school and state supervisors were then discussed, listing the types of certificates available, validity and educational requirements of same. The material and information used was up to date as of March 20, 1951.

Implications resulting from this study are:

1. The average age requirement was found to be eighteen.
2. An assurance of good mental and physical health and moral character was required.
3. An oath of allegiance, and a study of the state and United States Constitution was found in all but three states.
4. Two years of teacher-training for elementary certification and four years of similar preparation for secondary certification were found to be the standard basis for initial certification. The trend in educational teacher-training programs was toward the five-year plan of state certification.
5. Music education was not stressed at any level of teaching. There was found to be practically no mention of it in the elementary certification program, and only general mention in secondary certification.
6. The exceptions were in the special subject certification program carried on by seven of the nine states surveyed. These credentials stressed music training, but none of them required the standard of sixty semester hours in music recommended by MENC.
7. Emergency certificates were being eliminated as rapidly as possible by all states.
8. Certificates are issued by the state departments of education. They range in term from one to five years, and are renewable except for certain emergency or substandard certificates.
9. A trend has started to certify private music teachers whose work will be accepted for credit in the schools. Three states offer this type of certificate.

Class Wind Instrument Programs

COLLINS, THOMAS CLARK. *A Survey and Evaluation of the Class Wind Instrument Programs in Some Representative Music Teacher Training Institutions, with Some Suggestions for an Ideal Course of Study*. Ph.D., State University of Iowa, 1950.

THIS STUDY was undertaken to make a critical analysis of present practices in the teaching of the "minor" wind instruments and to evaluate them from the standpoint of content, organization, and future value to the teacher.

The study was limited to colleges, departments, and conservatories of music which offer a four-year degree curriculum for the education of school music teachers. It was further limited to those which offer a complete course for instrumental music teachers. The institutions represented in this survey range from large to small, from older, well-known schools with curricula developed after much thought and trial, to those which are relatively young and still trying to develop a curriculum which fits its needs.

The study was further limited to institutions located geographically so that the writer could visit them personally. In order to make the study somewhat representative nationally, a few institutions were considered which could not be visited because of their location. In these cases, the information was procured by letter. No attempt was made to gather a representation of any particular type of institution.

The writer visited fifteen of the twenty schools included in the survey. As a check on the effectiveness of the courses in actual practice, graduates of each school, now active in the field of public school music, were asked to give their opinion of the value of the course.

A great deal of variation in content and organization was found in comparing the courses as offered in each school. Nine of the schools required one year or less of class wind instrument study. Two required more than two years. The credit offered varied from one quarter-hour to 3 semester hours. The amount of instructor time ranged from one-and-one-third students per hour of instructor time to twenty students per hour.

The content of the courses was fairly standard. The majority of schools included the study of all five woodwinds and all five brass instruments, although many of them do not include the saxophone, and one school is considering dropping oboe and bassoon from the content. Only seven of the twenty schools include the study of the percussion instruments in the course, but three offer a separate class in percussion.

In regard to the organization of the classes, seven schools teach the classes on an instrument family basis (all brasses in one class, and all woodwinds in another). Nine of the institutions surveyed arrange the classes into groups of individual instruments. Only four teach the classes on a heterogeneous basis.

There is a wide variation in the method books and study materials used, and even a greater variation in the amount of school-owned instruments provided for use in the classes.

It is suggested that the class wind instrument courses be offered early in the four-year curriculum, so that the student will be prepared with sufficient knowledge of the instruments, teaching methods and materials, to do his practice teaching in the senior year in a competent manner. Also, conflicts with the usual senior recital on the major instrument will be eliminated. The ideal organization of the classes would be a combination of small class instruction in groups of individual instruments, and a weekly ensemble meeting in which the students play through methods and materials on these minor instruments. A minimum of four-semester, or six quarters should be devoted to the study of the minor instruments. Five woodwinds (clarinet, flute, oboe, bassoon, and saxophone) and five brasses (cornet, horn, trombone, baritone, and tuba), plus percussion should be included in the content of the course.

Mixed Chorus in the Small High School

STEBING, CARL M. *The Mixed Chorus in the Small High School*. M. M., The Eastman School of Music of the University of Rochester, 1950.

THIS THESIS is a presentation of choral methods and techniques to be used in overcoming handicaps found in the small high school. These techniques are a modification of the best existing choral methods for a specific situation. They have been developed from the author's experience in a small school situation by experimenting with many choral techniques in attempting to overcome the inherent handicaps imposed by lack of size. The handicaps which influence the choice of material and its treatment are limited selection of students and limited amount of rehearsal time.

Only the phases of choral art requiring a special treatment in the small school are discussed. These are organization, vocal development, intonation, vocalization, and rehearsal. Each of

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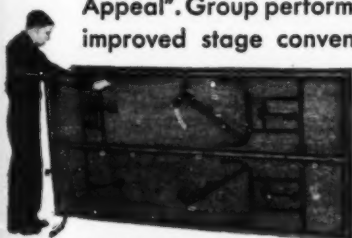
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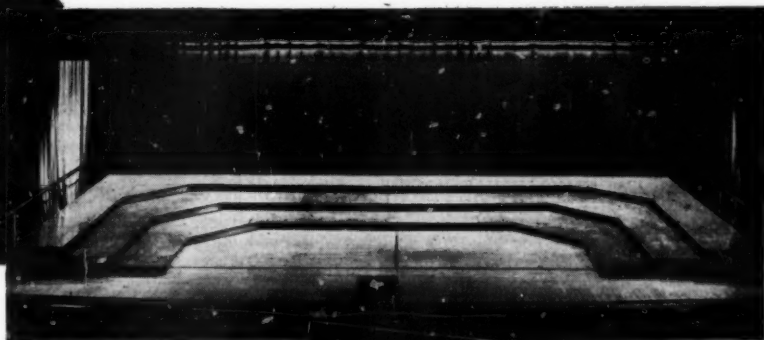
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these topics is influenced greatly by the two previously mentioned handicaps and each affords the opportunity for a utilization of certain techniques in overcoming these obstacles.

The section on organization covers four topics: selection of members, student officers, seating, and selection of music and program planning. Selection of members is concerned with assigning students who wish to sing to the correct part, which is done by timbre rather than range. A procedure for quickly accomplishing this is presented, along with a means of recognizing timbre in untrained voices, so that students may be assigned to correct parts even though lacking a developed range.

In the section on seating, several seating charts are given along with a discussion on the benefits derived from each chart. Rules for selecting seating charts and musical attributes aided by a good seating plan are also discussed.

Selection of music and program planning is concerned with how to plan a program and the type of music best used in the small school.

The first part of the chapter on vocal development treats the physical and acoustical aspects of the voice. Following is a detailed method for developing untrained voices into suitable chorus material. Included with this method are seven exercises to be used. Also in this chapter is a section on blend and balance with an exercise for speeding its development.

A discussion of intonation comprises the next chapter of the thesis. It covers the causes and treatment of intonation problems. The discussion of causes includes the physical, mental, acoustical, and musical factors, along with methods of combating these. Also included are two helpful exercises for improving intonation.

By-products and accompaniments make up the next chapter on vocalization. Means are discussed by which useful choral by-products can be realized from the use of exercises given in the thesis, along with the importance and value of piano accompaniments for these exercises. Accompaniments for all the exercises are given in the appendix.

A chapter on the rehearsal completes the main body of the thesis. This chapter is divided into four sections: organization, rehearsal plan, development of a number, and miscellaneous suggestions. Full utilization of the limited amount of rehearsal time available in the small school is the underlying theme of this chapter. Every time-saving device possible is used to insure getting the maximum out of the minimum.

It is the writer's hope that this thesis will be of aid to the vocal director in the small school, and especially to the beginning teacher whose first position will probably be in such a situation.

Evaluation of Orchestra Materials

HUBBERT, ERNEST MAURICE. *An Evaluation of Music Materials for the Beginning, Intermediate, and Advanced Orchestras at the Junior High School Level*. M. M., The University of Southern California, 1951.

It was the purpose of this study (1) to select and evaluate, from all available publications, materials most suitable for use by the instrument classes, intermediate and advanced orchestras of the junior high school; (2) to evaluate all materials selected as regards student interest value, program interest value, musical value, instrumentation, grade of difficulty, and general suitability for the specific purpose indicated; (3) to present all evaluations in clear, concise form, suitable as a guide to the school director seeking materials for his groups; (4) to make recommendations concerning the needs for more or better materials in specific groups of the junior high school instrumental program.

There is a wealth of suitable materials available for the various types and levels of school orchestra work. However, since the new director's time is at a premium, he cannot possibly be-

come acquainted with all the available materials. He consequently finds it helpful to utilize the suggestions and recommendations of his more experienced colleagues in the field as regards instrumental materials. It was in the interest of devising such a helpful guide that this investigation was made.

In conducting this investigation, the first step was the accumulation of a large list of available materials from which to make selections and evaluations. All music considered potentially useful to the building of this report was examined, part by part, in the light of the certain special criteria. Many of the beginning and intermediate orchestra materials evaluated were selected on the basis of personal trial by the writer's own junior high school organizations. Only such music which, after careful study, was considered to be the most useful for the groups under consideration, was finally selected for inclusion in this report.

In the three chapters on instrument class materials, some good selections for class instruction were offered: string class methods, brass class methods, woodwind class methods, mixed instrument class methods, as well as some supplemental folios for groups of identical instruments, sectional ensembles and heterogeneous ensembles. Each method or folio was described and critically analyzed relative to its use with specific groups. Certain pertinent technical problems were discussed.

In Chapters VI, VII, and VIII, the selected music for intermediate and advanced orchestras is catalogued alphabetically according to type. Folios of concert pieces are first considered, then supplementary folios, and finally separate pieces.

In order to undertake this study, it was necessary to compile a preliminary list of recommended music materials to serve as a springboard for further, more extensive and intensive, investigation. The sources of the above lists were various. The appendices of books, written by authorities in the field of school instrumental music, offered valuable recommended lists. The catalogues, in graded form, of some of the leading publishing houses provided wide lists of selected and unselected music. The *Selective Music Lists*, published by the National School Band, Orchestra and Vocal Association in 1946 and 1949, proved to be valuable helps. Also helpful was a supplement to the outline course of study entitled, *The Junior Orchestra in the Junior High School*, released in 1949 by the Los Angeles City School districts. The experience of several qualified colleagues now teaching in various junior high school instrumental departments was also called upon for suggestions on recommended materials. Inventory was taken of three junior high music libraries including the one in which the writer was teaching.

Implications resulting from this study were:

1. There was a need for more and better literature in the field of string instruction.
2. Wind methods of Grade II level were needed to follow up beginning training, as these did not maintain the same high standard of excellence as the material in Grade I level.
3. The literature for beginning mixed instruments class instruction was found to present the greatest need. No basic methods were found which completely answered the needs of both beginning string and wind players. This was in great part due to the intrinsic difficulties inherent in the combining of strings, woodwind, and brass into one class. However, it was nevertheless felt that a flexible method could be devised which would better accommodate the respective needs of these three groups of instruments.
4. There were ample supplementary folios which dealt with groups of like instruments, or the sections separately.
5. Ample folios of concert pieces, as well as supplementary ensemble materials were found of grades I, II, and III. Relatively few basic orchestra methods, however, were found for these levels.

TO BE CONTINUED

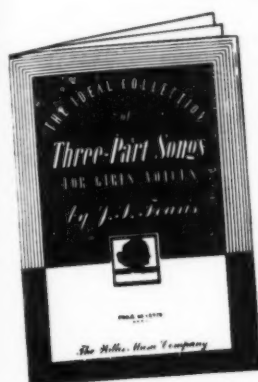
MENC SUMMER MEETING, DETROIT, MICHIGAN, JUNE 30, 1952

Two sessions are being planned in connection with the National Education Association Delegate Assembly and departmental meetings of the NEA. The morning of June 30, MENC will meet jointly with the American Association for Health, Physical Education and Recreation. One or two other NEA Departments may also participate. The afternoon of June 30 the MENC will have its departmental meeting. Over-all dates for the NEA Convention are June 30-July 4. General headquarters and registration at the Masonic Auditorium, 500 Temple Street. MENC meetings will be at the Hotel Statler. Information regarding the program schedule, hotel reservations, and room reservation form will be found in the NEA Journal, issue of January 1952. Requests for applicant's first choice, but second, third and fourth choices Statler: Tuller, Detroit-Leland, Wolverine, Book-Cadillac. Make arrangements to share a room if you can, and send names and addresses of both occupants with your application. Give arrival and departure time.

For further information address MENC headquarters office, 84 E. Jackson Blvd., Chicago 4, Ill., or the MENC Washington office, NEA Building, 1201 Sixteenth St., N. W., Washington 6, D. C.

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Prepared by Lilla Belle Pitts, Coordinating Chairman 1948-51, Committee on Audio-Visual Aids of the Music Educators National Conference

Motion pictures are a relatively inaccessible kind of teaching material. Getting at a sound film in order to examine, study and evaluate it as one would a textbook, for instance, is virtually impossible. Calls for help are, therefore, to be expected. Repeated inquiries about films boil down to **what, where, and how:** what is available, what it costs, where to get it, how to use it.

This handbook on films is designed for the express purpose of answering these and similar questions. It supplies pertinent information about film material with suggestions concerning its use.

CONTENTS

Introduction: Why Use Films? How to Use Films? Guide to abbreviations, symbols, etc.

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Music and the Defense Program

GENERAL C. W. CHRISTENBERRY

(Remarks, in substance, made by Brigadier General C. W. Christenberry, United States Army, Chief, Special Services Division, The Adjutant General's Office, Department of the Army, at a session of the State Presidents National Assembly, which convened at Philadelphia during the recent meeting of the Music Educators National Conference. The General was introduced by Mrs. Mary F. De Vermont, president of the Maryland Music Educators Association, and a member of the MENC Committee on Cooperation with the Armed Services.)

It is a privilege to be here with you today and to bring to you a very important message from the Department of Defense. The concern felt by the Department of Defense for the welfare of the young people of our country is a well acknowledged fact. I am sure that you realize better than I the important part that music can play in the lives of our young people. You, as educators, are concerned with the personal development of the young men and women of America. You, in your life's work, provide your students with musical advantages through which they can live a fuller, a more meaningful life. If it were possible to define the philosophy of music education in so few words, it might be said that music educators strive to equip young people in a way that will help them to live a more complete, well-rounded, and satisfying life.

+

The Department of Defense is also deeply interested in the personal development of the young people of America. It is recognized by the military leaders in Washington that the use made by the soldier, sailor, airman or marine of his off-duty time directly affects his ability and readiness to discharge his military duties. The value of training given by music educators to the young men and women in uniform is truly acknowledged by the Department of Defense. In fact, the abbreviated statement of the philosophy of music education, which I ventured a moment ago, applies equally well as the philosophy of the Army Recreation Program. We, too, are striving to equip young people to develop resources within themselves so they can live their lives with greater meaning, so that when they return to civilian status they will become better adjusted individuals and better citizens.

Our efforts—which we believe to be so necessary—must, of course, be guided by the demands of military preparedness. Our recreation program must remain in balance with the total defense program, and all its components must function in consonance.

Realizing the similarity of our aims, representatives of the Army, Navy, and Air Force have established preliminary contact with representatives of the Music Educators National Conference. A considerable amount of research has been conducted, and studies have been made by members of the MENC Committee on Cooperation with the Armed Services.

They have done a thorough and excellent job indeed. The results of their study may be examined in the brochure which will be distributed to each of you. (This material appeared in the February-March issue of the MUSIC EDUCATORS JOURNAL.) I think that the committee* has shown, through its careful research, that a definite need exists for collaboration between the armed services and the MENC. Members of the committee have outlined the actions that may be taken by music educators in the implementation of such a cooperative program. The success of this program depends upon the enthusiasm shown for it at the "grass roots" level. The long-range assistance that you will be able to give the military, through the preinduction counseling portion of the program, will be accomplished gradually. The more immediate aspects will be successful only in so far as satisfying contacts are made between the local music educators and the post military authorities. Herein lies our principal challenge. If a satisfactory contact is made between the commanding officer and his staff at a military installation and the music interests of a neighboring civilian community, progress will be swift, and the results will rapidly become apparent. Success, therefore, will be contingent upon this fundamental contact.

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Obviously, since personality interplay will be involved in these local operations, it seems wise to point out that there may arise misunderstandings on the part of both military personnel and civilian music educators. Like all new projects, this one, too, must make its way over the rough pioneer trail before reaching its

*Virginia Carty, dean of the Peabody Conservatory of Music in Baltimore, Md., and chairman of the committee, presided over the "Music in the Armed Forces" meeting in the ballroom of the Bellevue-Stratford Hotel on March 23 at the Philadelphia convention. The program featured an address by Hal Williams, deputy director of Community Service, U. S. Air Force, "What Music Educators Can Do for Military Personnel," and a panel discussion by members of the MENC Committee on Cooperation with Armed Services:

Joseph E. Skornicka, supervisor of instrumental music education, Milwaukee (Wis.) Public Schools, chairman; Lt. Harold W. Arberg, Chief, Music Unit, Special Services Division, Adjutant General's Office; Major Jack S. Clay, Chief, Entertainment Section, Special Services Branch, U. S. Air Force; Ardoyn Casgrain, Associate Chief, Community Services Branch, Special Services Division, The Adjutant General's Office; Mary Cross, Montgomery Blair Senior High School, Silver Spring, Md.; Mrs. Mary F. de Vermont, Richard Montgomery High School, Rockville, Maryland, and President Maryland Music Educators Association; Thomas Lawrence, supervisor of instrumental music, Baltimore County, Maryland; Lt. John McDonald Assistant Officer-in-Charge, U. S. Naval School of Music, U. S. Naval Receiving Station, Washington, D.C.; Chester Petranek, supervisor of instrumental music, Montgomery County Md.; Bernard Walton, teacher of music, Kelly Miller Junior High School, Washington, D.C.; Richard H. Werder, music education, The Catholic University of America, Washington, D.C.

The United States Army Band under the direction of Captain Hugh Curry, with soloist Eddie Fisher, presented the featured musical program of the meet. and the Barber Shop Quartette, "The Four Teens," from Scott Air Force Base opened the program.

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final destination. Our job jointly is to make this trail as smooth as we can, aiding you to augment the musical advantages of military personnel in ways that best fit the busy, intensive training schedules of the local commander.

It is with these thoughts in mind, then, that I make the following five suggestions: *First*, organize the MENC membership in your respective states so that offers of assistance to installations within your states will be channeled through one appointed music educator. This is highly desirable in order that commanding officers in the field will be assured of receiving consolidated plans for musical activities. This procedure will also prevent a few posts from being snowed under while others are overlooked. *Secondly*, take a *well-formulated* suggestion to the commanding officer concerned. If you go to him with a generality, he will be lost; for seldom is he, or his Special Services officer, a specialist in the music field. *Thirdly*, see that all offers of assistance in connection with off-post or on-post activities are addressed to the commanding officer of the post, camp, station or air base concerned, and that they are marked for the attention of the Special Services officer. Through the Special Services officer, the next contacts will normally be the post entertainment director and the service club director. *Initial* contact should *not* be made with these specialists.

Another suggestion is that you make yourselves acquainted with the purposes of our newly established Community Services Branch of the Special Services

Division, Office of The Adjutant General, Department of the Army, and seek its cooperation and full use of its resources. The Community Services Branch is designed to encourage better liaison between the military community and civilian community with all its resources in relation to the off-duty time of military personnel. Each of the six Army areas in the continental United States will have one field representative attached to the commanding general's staff. Community Services field representatives do not operate any program. By visits to critical areas and conferences with post commanders and their staffs, they serve to interpret, counsel, and stimulate better Community Services Programs. They aim to help bring about maximum use of community opportunities and services in behalf of the military personnel in terms of current off-duty satisfactions and future citizenship values. The interest of Community Services in music and cooperation with your organization is obvious. Already, steps have been taken on the national basis to effect a cordial understanding and a close relationship. Your Division, and state, presidents should establish a working relationship with the Community Services field representatives at the major army command headquarters and utilize the guidance which is available through them, in order to accomplish the actual production job which is done on the posts and in the communities by a two-way flow of services.

My *last* suggestion—and perhaps the most important—is that in communities where advisory councils or any other

liaison to the military installation have been established and are functioning, offers of assistance should be made through these agencies. If the interests of the civilian music educators are not already represented on these councils, such representation can usually be arranged. Here again, the Community Service representative of each Army Headquarters can be of assistance in making the right contact.

The Army Recreation Program is in great need of assistance from local technical leadership. As you well know, there is a high turnover rate for all military personnel, including those working in Special Services. This condition is an inevitable outgrowth of the American preference for reliance on substantial reserve forces to augment the regular forces whenever needed. If, in each civilian community which is near a military installation, we can find key persons willing to share the responsibility of helping to provide recreational and educational music opportunities for military personnel on the post and in the community, we shall have taken a primary step in a plan which will ultimately contribute in a very significant way to the welfare of our nation.

We feel that this extensive program of cooperation between the Music Educators National Conference and the armed services is one which will, over a period of years, be of substantial mutual benefit in the pursuit of our objectives. May it achieve the success which we all feel it deserves!

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The Round Table

Teaching Music in the Schools is the Job of the Specialist

I HAVE been asked to speak on the topic, "Teaching Music in the Schools Is the Job of the Specialist." I believe the statement to be true, but before I try to make a case I think we should define specialist, so that we are all talking about the same thing.

I am not talking about the specialist who is reported to have said to his patient, "I shall have to send you to my colleague. He specializes in treatment of the left ear. I specialize in right ears." As any good surgeon is first an M.D. so any good teacher of music in the schools must first be a generalist who knows that the job of education is to develop the individual child; and in addition to that he must know music, or he can't teach it. What you don't know, you can't teach. I have very little patience with the person who says, "Wait a minute—are you teaching children or are you teaching music?" Of course, I am teaching children, but I hope I am teaching them *something*, and if I do a good job of music teaching, I teach them a great many things *other* than music.

Any good teacher, be he a teacher of mathematics, social studies, or music knows something of the basic needs of children. We've learned a great deal about the growth and maturation of children and the learning process. We have learned that the approach in all areas is through *meaning*, and the music teacher has a rare opportunity to teach music *through* the appeal of music, and the varied musical experiences that are joyous and satisfying, and open up new realms of beauty. This, he can do to the degree in which he, himself is a musician, having had those vital, joyous, continuing musical experiences himself over a period of years. No matter what his enthusiasm for music and its values, he cannot teach music without a musical background in which he is secure.

✚

The music class affords a rare opportunity to realize human values of self-realization, the sense of belonging, and satisfaction in musical achievement. The music class is a natural to give practice in those qualities which characterize good citizenship. In every well conducted band, chorus, choir, or orchestra students learn the values of order, discipline, cooperation, and responsibility. They develop pride in the group, the school, and the community. And the music teacher, who is also an educator, may by direction help to effect a transfer to other life situations.

The better the job of music teaching the more effective the concomitants.

Now let us return to my *thesis*—you can't teach it if you don't know it.

I have supervised music where music was supposedly taught by the classroom teacher or the generalist, and also where

all music was taught by special music teachers. I think in the first instance the music was taught by the *supervisor* on his weekly visits, and the teachers carried on for the rest of the week and in some cases did a fairly good job of it. However, one day I happened to be in a building off the schedule. Passing through the hall I heard a weird sound. It was the teacher singing what was intended to be *The Hoop Song*—"Trundel undle undle all round and round and round." And the children responded "trundel undle undle all round and round and round," with the same weird and unrhythmic distortion of time and tune. Maybe she taught them something. I'll swear it was not music.

In contrast to this, recently I observed a *substitute* teacher conduct a rehearsal of a *high school orchestra*. He was a well trained and qualified teacher for whom we had not found a place on our staff. He was an artist violinist. The class expected to relax with a substitute teacher. They were not discourteous, they were too well routinized for that, but they were restless, tolerant, a little bored. The rehearsal began—and after a few bars the teacher laid down the baton and with continental suavity said, "Ladies and gentlemen, you can improve that 100 per cent and do it immediately." He extended his hand for the violin of the concert master. "It should sound like this." Mouths fell open—they improved it 100 per cent, and did it immediately. After that you could have heard a pin drop in the pauses that followed for correction or interpretation.

✚

Here is where the expert achieves immediately what the mediocre person muddles through. Here is where a new respect for fine music and its performance is born. Kids love to have their teachers perform.

Now you may say, of course, in a high school with a select and specialized group you must have a special teacher but it is different in the elementary school. I say there is no difference, and at the risk of alienating some of my very good friends, I am going to say that in my opinion elementary music is being sold down the river. The generalists have beaten us and some of you are accepting it meekly, and haven't made a very good case for us. You have allowed supervision to fall into disrepute and have run to cover by changing your title, calling yourselves consultants, music specialists, or something like that, and I submit that you can't build a vital, cumulative program of music education from a swivel chair.

The self-contained classroom that everybody is talking about is nothing new—we've had it for one hundred years. To revert to it will set music and other special subjects back fifty years; take away

supervision, and we are headed for the rocks.

The classroom teacher has had sixteen years from first grade through the university to acquire a good working knowledge of so-called academics—reading, social studies, mathematics, science, English, literature. Through sequences of courses extending from grade school through college there is continued and cumulative training. Unless he majors in music through high school and augments that training with private study, he does not know music as he knows other subject areas. He cannot be expected to make music a living, vital thing in the lives of children. Music won't do anything by itself. It must be made to live for our students. It is unfair and a burden to a teacher who has not majored in music to be required to teach music in addition to everything else. And it is unfair to the teacher talented musically, who has majored in music, to deprive him of teaching what he likes and can teach best by making him teach everything else. And it is unfair to our children, who are entitled to the best and most inspirational instruction possible by teachers who know their subject and know children and how to teach them,

✠

I have said in effect:

1. Teaching music in the schools is the job of the special music teacher because the generalist is not adequately prepared to teach it.

2. If special music teachers are not to be provided and the grade teachers must teach music, then something must be done to give them a better musical background in their training; and we need more supervision. Good teachers welcome it, poor teachers can't get along without it.

3. Supervision is a grand work if its meaning is not distorted, and if it is democratic, inspirational leadership that opens up new and expanding horizons.

4. We owe the present status of music in the schools to the supervisors who have fought, bled, and died for the cause—and I pay tribute to them.

5. The development of the program of music education in the past twenty-five years has been fantastic. The next twenty-five years can be equally spectacular if you who have twenty-five years or more to serve will accept your calling as a ministry, and will go forward with the zeal of the missionary and the fortitude of the pioneer and justify the faith that is in you. There is much to be done.

—FOWLER SMITH, director of music education, Detroit (Michigan) Public Schools. (From the manuscript of a paper prepared for the 1952 convention of the Music Educators National Conference.)

JOURNEYS IN MUSIC LAND. Edgar B. Gordon, past-president of MENC, known to thousands of Wisconsin boys and girls as their invisible singing teacher, has completed his yearly "circuit ride" to conduct regional music festivals. These festivals climax the year's "Journeys in Music Land" broadcasts presented by Professor Gordon from the University of Wisconsin over State Radio Stations WHA, WLBL, and the State FM network each week during the school year. Approximately 90,000 children are enrolled in the course. Festivals were held in thirteen towns. Accompanying Mr. Gordon was James Schwalbach, extension specialist in art and design who also broadcasts every week using stories and songs based on Wisconsin's rich heritage.

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The Private Teachers' Answer to Certification

THE ISSUE of certification of the private music teacher is taking its rightful place beside the other issues of the day concerned with the advancement of education. In a period of intense examination and evaluation of present educational principles and practices the important role of the private teacher of music must inevitably be considered. In spite of the tremendous strides which have been made by the public schools in music the private teacher is still the principal dispenser of musical knowledge through the medium of the private lesson.

From this viewpoint the private teacher, engaged in a widespread and social service, deserves status and recognition commensurate with his responsibility, and the community deserves the same type of protection it enjoys with other highly specialized services, namely, certification and accreditation.

To achieve these and other objectives the Interstate Music Teachers Council has been organized and established. It is now made up of delegates from seven private music teaching organizations in the metropolitan area of New York: Associated Music Teachers League, Inc., Brooklyn Music Teachers Guild, Music Educators Association of New Jersey, Music Teachers Association of Northern New Jersey, Music Class Forum of New York, Violin, Viola, and Violoncello Teachers Guild.

A few words should be said about the more than 700 teachers who comprise the total membership of these organizations. Most of these people have spent their lives in private teaching. A study of their qualifications will show that they have backgrounds of the highest caliber. They hold degrees from the finest universities and professional music schools. Many of them are, or were, concert artists; among them will be found the composers whose educational products nurture the children of the nation. Some are members of the faculties of the local universities and professional music schools in addition to being private teachers. More significant, however, is that they have rounded out their initial training with day-to-day experience in the field of private teaching, becoming aware, at firsthand, of the requirements of obtaining students, teaching students, and holding students. They have improved themselves according to their needs as indicated by their teaching experiences; by taking part in workshops, conferences, seminars, organizational activities; by taking courses in the schools; by taking private work — in short, by voluntarily adapting themselves to their calling. Thus, I cannot express too strongly my belief that the basic agency, and the only one really qualified to do the job of certifying the private teacher, is the private teacher himself for he is the only authority in this field.

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The Council has been at work on the project of certification for over two years. It has arrived at its findings by extensive study of the plans of other states, by consultation with many eminent teachers and musicians, and by advice from many of the members of its constituent organizations. To this data it

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oboe and piano (arr. Willner)

Purcell—March; Handel—Siciliana; Allegro;
Gluck—Sarabande & Passepied; Corelli
—Prelude; Marpurg—Menuet; Haydn—Adagio;
Mozart—Minuet; Beethoven—Alia Marcia;
Schumann—Romance.

clarinet and piano (arr. Willner)

Purcell—Siciliana; Courante; Handel
—Hornpipe; Gluck—Pantomime; Haydn
—Chorale St. Anthony, Theme; Mozart
—Menuetto; Beethoven—Andante; Schubert
—Melody, Andante.

bassoon and piano (arr. Willner)

Purcell—Sarabande; Handel—Bourree; Gluck
—Chaconne; Scarlatti—Allegretto; Bach—Two
Minuets; Boyce—Siciliana; Haydn—Theme;
Naumann—March; Mozart—Minuetto;
Beethoven—Scherzo.

french horn and piano (arr. Willner)

Purcell—Largo; Handel—Water Music; solo;
Bach—Sarabande; Bourree; Scarlatti
—Siciliana; Gluck—Pavane; Haydn—Minuetto;
Mozart—Romance; Beethoven—Theme;
Schumann—Larghetto & Allegretto.

trumpet and piano (arr. Willner)

Purcell—Introda & Rigadood; Couperin
—Gavotte; Bull—King's Hunting Jig; Gluck
—Sarabande; Handel—Water Music;
Andante; Kuhn—Pastorale; Haydn
—Cenzonel; Mozart—Andante; Beethoven
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has applied a philosophy of its own which it feels is in keeping with modern educational principles, and which it hopes will pertain to the function of the private teacher as described above. The Council's work has received the endorsement of the music department of Teachers College, Columbia University, of the Department of Education of the Brooklyn Institute of Arts and Sciences, and of William Schuman.

The Council recognizes that there are various areas in music teaching and has set up requirements, differing not in degree but in kind, for each area. The areas which have been considered are:

1. The child specialist (the music teacher of preschool and very young children).
2. The general music teacher (the music teacher of John and Jane Smith).
3. The artist teacher.

The Council has considered three levels of teacher standing:

1. The candidate with proper training, but with no experience, will be awarded a Provisional Certificate, good for five years.
2. The Certificate of Experience will be awarded upon the presentation of evidence of successful teaching experience. This will be based principally upon an examination of the teacher's product, the student. A comprehensive pupil demonstration in which students of the candidate will be examined in performance, functional skills, musical background, and tested to determine whether music study has conferred cultural, social, or emotional benefits upon them.

3. The third certificate, as yet unnamed, will be given for evidence of outstanding self-improvement, and/or a distinctive contribution to the field of music education.

The Council does not agree with the widely accepted premise that instrumental skill and musical knowledge automatically confer on their possessors the training, ability, or privilege to teach. While in no way minimizing the need for the most thorough kind of musical training, the Council feels that the music teacher's preparation should be comparable to the preparation of teachers of other subjects; that educational psychology, general principles of teaching, practice teaching, and the like, form a necessary and vital part of any teacher's equipment, for piano teachers as well as history teachers or science teachers. The phrase "music teacher" consists of two words; the Council hopes that its plan will give genuine meaning to each of them.

Upon acceptance of the plan by its constituent organizations the Council will be empowered by them to engage examiners and judges, and to issue certificates in the collective name of its organization to the candidates who meet its requirements. A widespread publicity campaign directed at the private teacher's employing public—the parent—will go along with the setting up of the plan. This is the only compulsive feature about it; when the public has learned to demand certification from its music teachers the first long step in the direction of giving it the protection it needs and the teacher who is qualified the status he deserves will have been taken.

While the Council would like an immediate improvement in private music teaching conditions it well knows that this cannot and will not happen. It looks forward to the future in building its plan. To use a happy phrase from Raymond Burrows, "those who are living should go on living," and accordingly the Council has made provision for those already in the field to qualify under conditions which meet their needs.

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It is apparent from this bare outline of Council organization, strength, and its procedure of work that the highest level of scholarship, sponsorship, and sincerity, have been committed to this project. The Council hopes that it will meet the need for a change in the basic area of musical

interaction we call private teaching, and that it will be a model for other groups seeking a solution for this costly problem. Thus the private teacher himself has taken far-reaching and energetic steps to put "his own house in order." By improving himself and establishing himself on a par with his fully trained colleague in the schools he will have proved himself sufficiently capable in organization, planning, and taking action to merit his new status as a full fledged member of the teaching profession.

—HYMAN I. KRONGARD, *New York, N. Y., chairman, Interstate Music Teachers Council.*

International Relations through Music Education

A SIGNIFICANT sidelight on the Philadelphia convention was reflected in the comment by one member who said, "This is almost like an international convention. Yet we seem to be taking it calmly, even though we have here with us more guests from foreign countries than we could have even dreamed of five or ten years ago." The list of visitors was indeed impressive, and even more impressive were the musical and educational stature of the representatives of our neighbor countries.

Not all of the guests were members of the panel listed in the program book for the Music Education and International Relations meeting sponsored by the MENC Committee on International Relations, but it seems worth while to reproduce the panel roster here. Participants in the meeting included Lilla Belle Pitts, chairman of the International Relations committee; Edward Richards, assistant national director, Junior Red Cross and Educational Relations; and Harold Spivacke, chief, music division, Library of Congress, panel chairman. Panel members: Marcel Cuvelier, president, Internationale des Jeunes Musicales, Brussels, Belgium; Bernard Shore, H. M. I., Staff Inspector for Music, Ministry of Education, London, England; Arnold Walter, director, Royal Conservatory of Music, Toronto, Canada; John Bishop, director, Elder Conservatorium of Music, University of Adelaide, Australia; Mrs. Elizabeth Collins, Ministry of Education, Liberia, West Africa; Tei Yamada, Kamakura, Japan; Mutsuo Tanaka, Kamakura, Japan; Vanett Lawler, Associate



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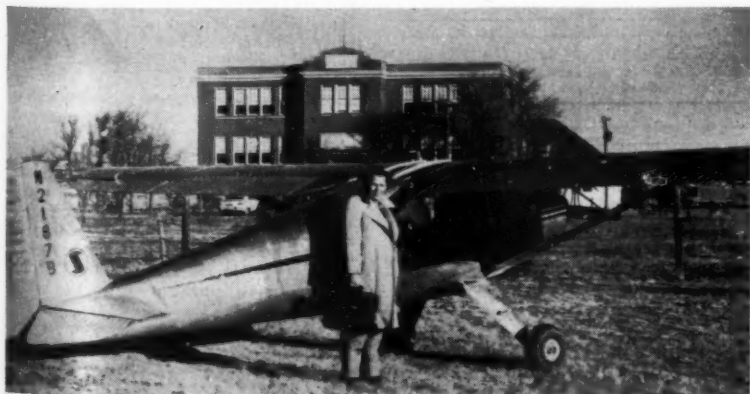
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Advice to Europe-Bound Musicians

MUSICIANS who are going to Europe this summer and intend to bring back European musical instruments should familiarize themselves with all customs regulations before leaving the United States, an official of a large musical instrument importing concern warns.

Trademark's of most of the leading European makes are registered with the United States Customs Office, and such trademarked instruments may not be imported into the United States without permission of the trademark owner. Most importers who control these trademarks refuse to give such releases. When permission is refused, the individual has his choice of three things: (1) grinding the trademark off the instrument, which makes its resale value practically zero; (2) returning the instrument to Europe—which experience shows is not satisfactory because the European dealer usually will not make a refund; (3) allowing customs to impound and destroy the instrument.

Occasionally some instruments with registered trademarks slip by the inspectors. Such instruments are considered to be in this country illegally and are subject to seizure by Treasury agents. Then, too, in the event the instrument proves defective and contact is made with the United States representative for the instrument, he will check the serial number; if the number is not in his file no guarantee is in effect, as his guarantee covers only instruments imported through him.

The regulations apply to new and used instruments.

It is suggested that if a musician wishes to pick out an instrument abroad, he should write the United States representative of the particular make in which he is interested and find out what policy is being followed. If entry of individual imports is not permitted, before leaving this country arrange with the importer or his dealer to pick out an instrument in Europe and have it imported through the usual channels, taking delivery in the United States so that the instrument can be properly serviced before shipment.

Musicians taking their own personal foreign-made instruments to Europe must register them with customs before boarding a plane or ship. The copy of the registration will make it possible to bring the instrument back into the United States without difficulty.

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Grace V. Wilson

WORD was received of the death, after a lingering illness, of Grace V. Wilson, who was supervisor of the department of vocal music in the Wichita, Kansas, public schools, near the close of the last day of the biennial convention in Philadelphia. Although there was no opportunity for a public announcement, the news, spreading from friend to friend, brought a note of sadness to scores of fellow members of the MENC, with whom Grace had worked so faithfully over the years. An idea of the many ways in which she served her profession may be gleaned from her official record in the Conference, in which she held a life membership.

Grace Wilson first became a member in 1919, was secretary of the National Conference in 1924, and Kansas state membership chairman from 1924 to 1928. She was general chairman of the convention committee for the extremely successful 1929 Southwestern meeting in Wichita, and was elected president of the Southwestern Division for the 1929-31 biennium. She served on the National Business Administration Committee, representing the Southwestern Conference, 1930-32; was a member of the Vocal Affairs committee and the Contests and Festivals committee, 1932-34; member of the Editorial Board, 1934-42; member of the MENC Board of Directors, 1935-37; member of the Music Education Research Council, 1940-46; member of the Music Appreciation committee, 1945; chairman of the State-Wide Music Education Programs committee, 1948-51; president of the Kansas Music Educators Association, 1938-40. She was a member of Phi Lambda Theta and Sigma Alpha Iota; was one of the co-authors of *The American Singer* series.

According to *Leaders in Education*, Miss Wilson received her Mus. B. degree from Chicago Musical College, attended the Universities of Missouri and California, and received her M.S. degree from Northwestern University. She was supervisor of music in the Independence, Mo., and Topeka, Kans., public schools before accepting her position in Wichita in 1928.

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As the JOURNAL goes to press word is received from Arthur G. Harrell, supervisor of instrumental music in the Wichita public schools, of the plans for a Grace V. Wilson Scholarship Fund. Mr. Harrell is chairman of the fund. The announcement reads in part as follows:

"The host of friends who loved and admired Grace V. Wilson for her very fine personal character, her unbounded professional zeal and accomplishments, her loyalty to everything she thought right, and her uncomplaining patience through years of suffering, feel that one of the finest expressions of appreciation they can make is the establishment of a scholarship in her honor."

A memorial program of music was given on April 27 by the North and East High Schools and the Wichita Symphony Orchestra. Contributions to the scholarship fund were made at the concert and further contributions may be made by addressing them to the Grace V. Wilson Scholarship Fund, Music Education Department, 428 South Broadway, Wichita 2, Kansas.

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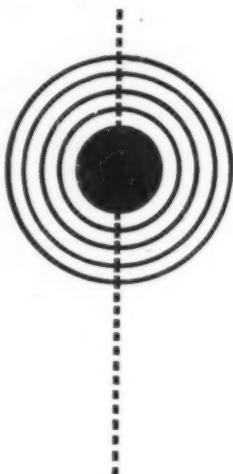
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SONG AND SPEECH, by George Oscar Bowen and Kenneth C. Mook. [Massachusetts: Ginn and Company.] 134 pp. Index, bibliography, illustrations. \$2.64.

Written from the students' point of view and designed for group voice instruction in schools, in teacher-training institutions, and in private studios. In addition to discussions and instructions for understanding elements of voice, breathing, resonance, and their functions in correct tone production, emphasis has been given to the subjects of diction and musicianship. It contains twenty-nine complete songs to be used for practice and drill, along with analyses of songs, rules for singing, techniques of expression, methods of audience presentation. Mr. Bowen, MENC past-president, is director of vocal music education at the University of Tulsa, and director emeritus of music education in the public schools of Tulsa, Okla. Mr. Mook was formerly director of vocal music at East High School, Rochester, N. Y.

FOLK DANCE MUSIC OF THE SLAVIC NATIONS, by H. S. Schimmerling. [New York: Associated Music Publishers, Inc.] 167 pp. Footnotes, bibliography, index, illustrations. \$5.00.

A survey of folk dance music of the Slavic peoples: Russian, Ukrainian, Polish, Wendisch, Czech, Slovak, Slovenian, Croat, Macedonian and Bulgarian. Contains a series of short sketches outlining the historical, geographical, cultural and philological backgrounds of each group, followed by musical illustrations of authentic folk material classified as to origin. There is a bibliography of previously published works which have appeared in many languages, and a pronunciation guide to facilitate reading for those to whom Slavic tongues are unfamiliar sounding.

STRUCTURAL HEARING, Tonal Coherence in Music, by Felix Salzer with a foreword by Leopold Mannes. [New York: Charles Boni.] Volume I, 283 pp.; Volume II, 349 pp., musical illustrations, notes, glossary, list of sources. \$12.50.

In his introduction the author states that he has based his book on Heinrich Schenker's revolutionary conceptions of tonality and musical coherence; the author's purpose has been to mold Schenker's concepts into a workable, systematic approach for use by teachers, students and performers, as well as by anyone seriously interested in the problems of musical continuity, coherence and structure. Volume I is divided into three parts: the first presents Schenker's conceptions, their purpose and the possibilities which they suggest. The second part answers questions raised in the first part and many which it leaves untouched—the pedagogic and systematic approach to structural hearing. The third part deals with the implications and consequences of structural hearing as they concern problems of musical understanding, interpretation and musicology. The second volume contains analyses of compositions constituting a large cross-section of musical literature from the Middle Ages to the present day. Keyboard exercises will be found in this volume.

CHURCH MUSIC, Illusion and Reality, by Archibald T. Davison. [Mass.: Harvard University Press.] 148 pp. Index, illustrated. \$3.25.

Mr. Davison goes back to the beginnings of sacred music and from the plainsong of the Early Church and the Reformation chorale, sets up his requirements for church music: rhythm which avoids strong pulses, melody which does not appeal on its own behalf, contrapuntal motion rather than dramatic and distracting effect, restricted chromaticism and dissonance, and modality which creates an "impersonal" and undramatic atmosphere. The book offers information on sources of music for churches, and appends a selected list of anthems.

DOCTORAL DISSERTATIONS IN MUSICOLOGY, a list compiled by a joint committee of the Music Teachers National Association and the American Musicological Society, Helen Hewitt, chairman. [Music Teachers National Association, 17 West 71st St., New York 23, N. Y.] List of 50 universities, subject and author's index. \$1.00.

This publication lists 340 completed dissertations and 142 dissertations in progress, and provides a survey as to what has been done and what is being done in musicology and related fields. The committee points out that the present list is not exhaustive but is fairly representative of musicological activity at the doctoral level in the American university today. The MENC Bibliography of Research Studies in Music Education (first edition, 1932-44) is listed among the resources. According to chairman Hewitt the distinguishing feature of the present compilation is the inclusion of dissertations in progress as well as those completed, and it is hoped that the list can be revised and reissued annually.

MODERN MUSIC MAKERS, by Madeleine Goss. [New York: E. P. Dutton & Co., Inc.] 499 pp. Illustrated. \$10.00.

Only American-born music writers have been included in this book, with the exception of Lukas Foss whose major training and work have been done in this country, and only those with whom the writer has been able to talk personally. (Again, with one exception—Charles Ives, who has been an invalid for a number of years but his wife supplied the necessary information.) The writer has limited her coverage to thirty-seven of today's composers. The biographical material has been arranged chronologically and contains references, comments, personal credos, commentary on the technical aspects of many of the compositions, as well as anecdotes and intimate personal vignettes. There is a photograph of each composer, manuscript specimens of compositions of each, and a chart of the important events in each composer's life, as well as a verified check list of each artist's compositions.

BROADCASTING: RADIO AND TELEVISION, by Henry L. Ewbank and Sherman P. Lawton. [New York: Harper & Brothers, College Department.] 528 pp., bibliography, index, illustrated. \$4.50.

Mr. Ewbank is professor of speech and chairman of the University of Wisconsin Radio Committee, and Mr. Lawton is professor of radio and coordinator of broadcasting instruction at the University of Oklahoma. Their book covers the history and background of the industry, including a discussion of "the public interest," planning broadcast schedules, preparing and producing all types of programs, and the evaluation of programs. It discusses the subject from the point of view of the industry, the manager, the director, the performer and the listener.

FANFARE FOR 2 PIGEONS, by H. W. Heinsheimer. [New York: Doubleday & Company, Inc.] 220 pp. \$2.75.

This is the story of one day in the life of a music publisher (Mr. Heinsheimer). It tells something about conductors, composers, publishers, concert artists, managers, ASCAP, copyright, records, opera and compositions of all sorts; it contains facts, figures, anecdotes, and personal reminiscences, and touches on almost every phase of music in modern America. The publisher states: "If you have ever listened to a symphony orchestra in a concert hall or on the radio, if you have ever played in a band, tried to write a song, bought a classical record, or even sung a bit of opera in the shower, this book will provide information and entertainment for you."

THE MUSIC INDEX, 1950 Annual Cumulation. [Michigan: Information Service, Incorporated.] 416 pp. \$25.00.

The publisher states in the Foreword that the primary purpose of The Music Index is to make readily available the wealth of material that is contained in music periodicals. In this edition there has been an addition of new periodicals, the expansion of the subject headings, and improvement in printing.

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SPECIAL PRINTING, WITH SOME ADDITIONS, OF THE NATIONAL ELEMENTARY PRINCIPAL SPECIAL MUSIC issue, February 1951. Articles by leaders in the field of music education which cover various phases and aspects of music teaching in the elementary schools. Bibliography prepared by the MENC Committee on Elementary School Music. + 54 pp. 1951. 50c. + Order from Music Educators National Conference, 64 E. Jackson Blvd., Chicago 4, Illinois.

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CHILDREN SINGING, by Cyril Winn.
[New York: Oxford University Press.]
87 pp. \$1.50.

Cyril Winn was for ten years H.M. Staff Inspector of Music in Schools, and director of numerous school music festivals throughout the British Isles. This book contains the fruits of his varied experience and is "intended primarily for those teachers who love music but find difficulty in teaching."

MUCH ADO ABOUT MUSIC, by Kathleen Lowance. [Atlanta: Tupper & Love, Inc.]
241 pp., annotations, record list, illustrated.
\$3.50.

This book is written in conversational style, and according to the publisher has appeal not only for a juvenile audience but contains material for adults who are actual and potential music lovers. It has been used as a textbook in experiments in the classroom and on the air. The author says in her preface: "Much ADO About Music briefly spotlights the main points of interest along the highway to the enjoyment of music. It makes no attempt to invade the fields of harmony, notation, et cetera, steering clear of all theoretical discussion, except as and when it affects the listening pleasure of the reader."

MUSICAL BRITAIN 1951, compiled by the Music Critic of The Times (London).
[New York: Oxford University Press.]
256 pp. Illustrated, index. \$6.00.

This book is a historical record of a unique event in English music—the Festival of Britain—held during the summer of 1951. However, it is pointed out that the book not only presents a record of a concentration of activity such as had never before been known in Britain, it also reflects the state of affairs in the musical body politic for a much longer period, perhaps as much as a half-century, of which the year 1951 forms the pinnacle. It is divided into two parts, of which the first has chapters, among others, on English Music 1851-1951, on the Royal Festival Hall, opera, ballet, orchestral music, choral music, chamber music in London. Part II deals with over a dozen festivals which took place outside London, such as Edinburgh, Cheltenham, York, Worcester (Three Choirs), Norwich, Bath and Cambridge.

CÉSAR FRANCK, by Léon Vallas. [New York: Oxford University Press.] 283 pp., illustrated, index. \$4.00.

"Love and admiration for their master have led the pupils of César Franck to distort the facts of history. The object of the following pages is to establish the truth" are the opening words of Léon Vallas biography of César Franck. In the book it is pointed out that Franck's strong and ardent personality is evident in all his public and private activities as well as in his music, and that the latter expresses a tortured soul, though his outward appearance was one of resignation and calm acceptance of life's conditions.



JESS DAVIS, president of Connecticut Music Educators Association, leads the singing at the luncheon which was a feature of the CMEA's recent week-end conference at Pickwick Arms in Greenwich. Readers' comments such as "What a tall president," or "A big time-beater, huh!" are anticipated. (Pres. Jess was standing on a chair, and the camera was high.)

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1951-1952

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Music Educators Journal

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THE MUSIC EDUCATORS JOURNAL is issued six times a year (September-October, November-December, January, February-March, April-May, June-July).

Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.

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THREE OF THE ELECTED, kodaked in front of the Bellevue-Stratford Hotel at Philadelphia. Center, the MENC president-elect, Ralph E. Rush, who is associate professor of orchestral instruments and chairman of the music education department at the University of Southern California, Los Angeles. Right, Paul Van Bodegraven, director of instrumental curriculum, School of Education, New York University, elected to the MENC Board of Directors for a four-year term. Left, Arthur G. Harrell, supervisor of instrumental music, Wichita (Kansas) Public Schools, president (1950-52) of the National School Band, Orchestra and Vocal Association, and president-elect of the National Interscholastic Music Activities Commission, which is the new name adopted by this auxiliary of the MENC. (Photo by J. J. Weigand, editor of the Kansas Music Review, official magazine of KMEA.)



THE BIG BRASS BAND could well be the subject of this conference between Jesse Lasky and MENC president Marguerite Hood. Mr. Lasky, who spent the week at the convention "getting ideas and inspirations," and gave a thrilling verbal prospectus of his projected technicolor film to the Board of Directors at Philadelphia, and to various other official groups. The Board of Directors voted approval of the All-American (High School) Band which is to be assembled as a feature of the production with Clarence Sawhill as organizer.



THREE PHILADELPHIANS: Frances Elliott Clark, a Philadelphian for more than a quarter century, now resides in Salt Lake City, Utah, and Louis G. Wersen (left) moved over from Tacoma, Washington, to become director of music education in the Philadelphia schools only a decade ago. But James Francis Cooke (right), editor emeritus of The Etude and trustee of the Presser Foundation, who is qualified if anyone is to judge, says they both belong to Philadelphia for always.

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